

The New Amberola **GRAPHIC**

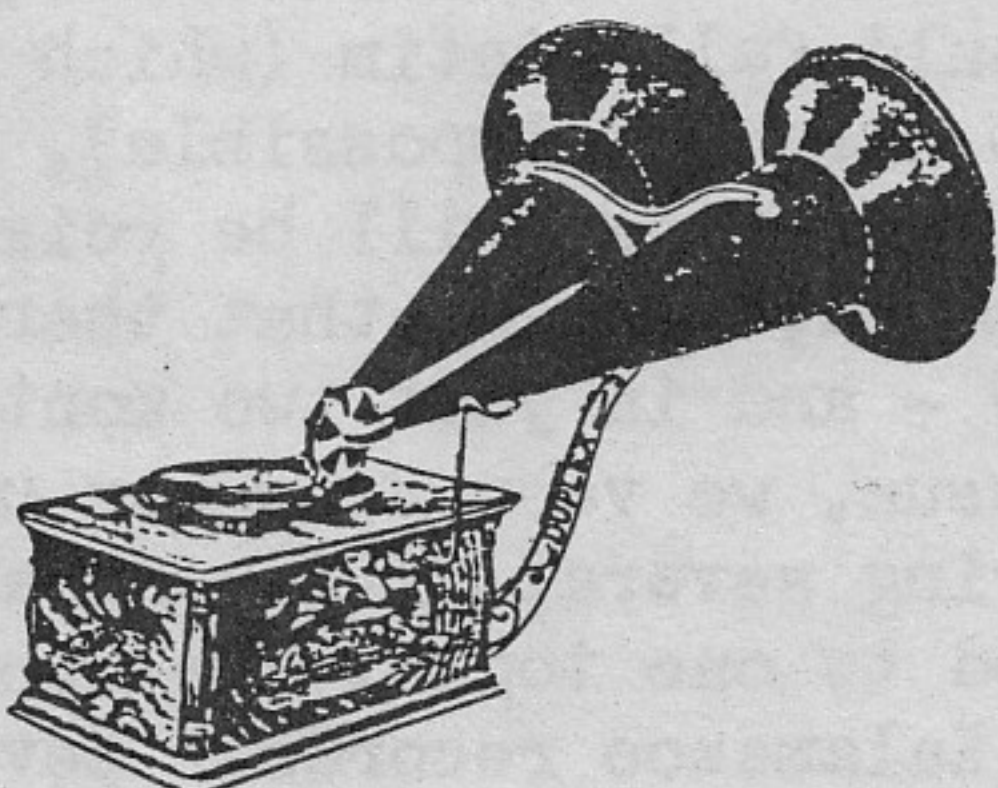
**Spring
Issue**

48

Spring, 1984

The
DUPLEX

Issue
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THE NEW AMBEROLA PHONOGRAPH CO.

Spring, 1984

The New Amberola Graphic

 Issue No. 48
 (Vol. XII, No. 4)

Published by
 The New Amberola Phonograph Co.
 37 Caledonia Street
 St. Johnsbury, Vermont 05819

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Full page: \$24.00 (10 1/2 x 8" original, or any ratio which will reduce to this size)

Business card: \$1.50 per insertion

Classified: .03 per word

* - Any advertisement may be run in four consecutive issues for the same rate as three.

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Display boxes measure 3 1/2" wide by 5" long before reduction. We will type your ad, or you may prepare it yourself. Simple illustrations may also be included. Be sure all ad copy to be reproduced is in black ink, sharp and clear. Border must not exceed 3 1/2 x 5 for single boxes. Two or more boxes, vertically or horizontally (i.e., 3 1/2 x 10 or 7 x 5), multiplied by the one box rate.

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Back Issues: 1-4 (available as a single issue only)	\$1.00
43-47	5 through 15, ea. .25
75¢ ea.	16 through 25, ea. .30
	26 through 29, ea. .35
	30 through 42, ea. .50

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Subscription Rate:

2 Years (8 issues).....\$6.00

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Editor's Notes

Personal matters have occupied much of your editor's time and energy over the past several months, and I regret that much of New Amberola's business has been neglected as a result. A special word of thanks goes to those customers who have waited patiently for an inordinate amount of time to receive back issues. Your patience has been greatly appreciated, and you will receive all missing issues; it's just a matter of time.

Due to a peculiar set of circumstances, many of them unforeseen, 1984 has become a year of self-evaluation, decision, and perhaps change for your editor. Some changes may be insignificant; others substantial. However, nothing will be done hastily or without a great deal of consideration. If the GRAPHIC should fall victim (which is not likely, but also not impossible), every subscriber and advertiser will be reimbursed. Be assured, though, that there will be an issue #49 - and in just two months!

With this issue, we veer from our usual format by offering several different articles all related to one topic: The Duplex Phonograph and Kalamazoo records. Several of our usual features will return in this summer's issue.

- M.F.B.

OBITUARIES

Smith Ballew, 82

Was bandleader, movie singer

Fort Worth, Texas (UPI) -- Funeral services were conducted today for former movie singing cowboy and bandleader Smith Ballew.

Mr. Ballew, who had lived in Fort Worth since 1952, died Wednesday at age 82 in a hospital in Longview in East Texas of undisclosed causes. He had broken a hip in a recent fall at his Fort Worth apartment and went to Longview to be cared for by his daughter.

Mr. Ballew recorded extensively in the late 1920s and early 1930s with several orchestras as well as his own Smith Ballew Orchestra.

In the mid-1930s, he found a new career as a singing cowboy in movie westerns. He appeared with Gene Autry in "Gauche Serenade" and in "Roll Along Cowboy," "Western Gold" and "Hawaiian Buckaroo."

Mr. Ballew retired from show business during World War II to work in an aircraft factory on the West Coast and moved to Fort Worth to work for a defense contractor 32 years ago.

In addition to his daughter, he is survived by two brothers.

(The Boston Globe, May 4, 1984,
courtesy of Bill Bryant)

Anna Case

Anna Case, a former Metropolitan Opera soprano who sang one of the leading roles, that of Sophie, in the first American production of Richard Strauss's "Der Rosenkavalier" at the Metropolitan Opera House on Dec. 9, 1913, died after a long illness Saturday, January 7 in her apartment in the Stanhope Hotel in Manhattan. She was 95 years old.

Miss Case made her debut as a coloratura soprano at the Metropolitan on Nov. 20, 1909, as a page in Wagner's "Lohengrin." Miss Case was then said to be the only American singer without European training who had been accepted by the Metropolitan Opera. She also sang in Bizet's "Carmen," Verdi's "Aida," Smetana's "Bartered Bride," Gluck's "Orfeo ed Euridice" and appeared in Mozart's "Magic Flute" in the 1912-15 seasons. Miss Case also sang in the Metropolitan's revival of Weber's "Freischutz" on March 11, 1910, and in the American premiere of Mussorgsky's "Boris Godunov," March 19, 1913. She made her last appearance at the Metropolitan at a Sunday concert in the 1919-20 season.

Thereafter, she gave concert recitals in the United States and abroad, averaging 50 to 60 engagements a year.

After her marriage on July 18, 1931 to Clarence H. Mackay, a music patron, who was then chairman of the board of the Postal Telegraph and Cable Corporation, Miss Case formally announced the end of her concert career. However, she occasionally sang thereafter at small recitals as Mrs. Clarence H. Mackay. Mr. Mackay died in 1938.

She is survived by two stepchildren, Ellin Mackay Berlin of Manhattan, who is the wife of Irving Berlin, the songwriter, and John W. Mackay of Locust Valley, L.I., and nine step-grandchildren.

(New York Times, January 10, 1984)

Our thanks to several readers, especially Henry Shaw, for the information about Anna Case. The obituary neglected to mention that Miss Case made a number of recordings for Edison, as well as a few for Columbia. Anna Case was also undoubtedly the last surviving artist to have made wax records, having begun her recording career in 1912 with Edison Amberol Records.

78 RPM Turntables

In our last issue, Edward Bilderback asked where he could obtain a turntable with a 78 r.p.m. speed. Reader Roger Ledford comes to the rescue with not one, but a list of several different models and suppliers' addresses:

Broadcast Electronics - model 12C
4100 North 24th St.
Quincy, IL 62301

Lenco - Models L-75S, B-55A, L-78S
Benjamin Electropducts, Inc.
75 Austin Blvd.
Commack, NY 11725

Technics - Models SP-15 and SP-10 MK11A
Technics
One Panasonic Way
Secaucus, NJ 07094

Thorens - Models GD115 and GD126
Edicure Products, Inc.
25 Hale Street
Newburyport, MA 01950

He also advises that collectors can contact the following for cartridges and styli specifically designed for 78 reproduction:

Owl Audio Products
P. O. Box 616
Ansonia Station
New York, NY 10023

Expert Pickups
P. O. Box 3
Ashted, Surrey KT21 1QD
England
(see their ad in this issue)

CLUB & SOCIETY NEWS

Members of The New England Society for the Preservation of Recorded Sound are urged to return the questionnaire they received to the secretary as soon as possible. This is vitally important, as we would like to resume our meetings if at all possible.

The Michigan Antique Phonograph Society is busy preparing for their annual "Phonovention" at the Doherty Hotel in Clare on August 10 and 11. They even had their own float in Clare's St. Patrick's Day parade to publicize it! For more information, contact Dolores Osborne, 2515 Lansing Road, Route #7, Charlotte, MI 48813.

Several items of interest to record collectors and librarians were announced at the national conference of The Association for Recorded Sound Collections, held in early April in Bowling Green, Ohio.

The 1984 conference was hosted by the Sound Recordings Archives at Bowling Green State University, which specializes in the study of American popular culture. No records are bought or sold at ARSC conferences; instead, participants are offered a wide variety of presentations and discussions on all sorts of records. Among this year's subjects were the recordings of Arturo Toscanini, Leopold Stokowski, Duke Ellington, the Ziegfeld Follies and early minstrel shows, "Cats in Music," Jewish records, the first Columbia disc records (1901), recordings of Shakespeare, the automation of public record archives, and a presentation of "Soundies"--jazz and popular musical film shorts of the 1940s.

For more information about ARSC, contact: Tom Owen, P. O. Box 3054, Linden, NJ 07036.

A city slicker finds 'The Old Homestead' delightful

Tim Brooks

"Why," my friend asked, "would someone from New York City drive 250 miles into the country to watch a bunch of New Hampshire townspeople put on a 100-year-old play in a pine grove?"

It was not easy to explain. Broadway was certainly closer, and it currently boasts everything from "Annie" to "Oh! Calcutta." But Swanzey had "The Old Homestead," and that was something else entirely.

Frankly, I wanted to see the play because of its connection with early phonograph records - a connection which is seldom mentioned. That is surprising, because it makes "The Old Homestead" not just any 19th century play, but a very special one, particularly to those who collect old records.

The play is a four-act comedy about a small town farmer and his encounters with city folk, on the farm and on an excursion to New York. Kindly old Josh Whitcomb may look like a hayseed, but he is nobody's fool, and his gentle humor provides a nice commentary on the differences between city and country life.

The play was first produced in the 1880s, at which time the understudy to author and leading man Denman Thompson - who was raised in Swanzey - was a young vaudevillian named Cal Stewart. When the new fangled phonograph became popular during the 1890s, Stewart began to pick up some extra money doing rural comedy sketches on record and on the early cylinders. His principal character was based directly on Joshua Whitcomb and his exploits. Stewart called him "Uncle Josh," and made an excellent living off him for the rest of his life. (He died in 1919). Even today Uncle Josh records, on all labels, will be found wherever there is a box of old 78s from the pre-1920 era.

Because Stewart was the principal recorded comedian of the early 1900s, and the leading exponent of rural humor of that day, modern-day collectors and folklorists have shown renewed interest in him. A North Carolina clergyman named John A. Petty has written several articles about him, and an Ohio newspaperman named Randy McNutt has written a book called Cal Stewart -- Your Uncle Josh, which is as much about the Uncle Josh character, his origins and development as about Stewart, about whom little is known. (The book, a limited edition, is available from Weathervane Books, P. O. Box 455, Fairfield, Ohio 45015, for \$9.50 post-paid.)

Nor was Stewart the only original cast member on record. The Old Homestead Double Quartet made records for Victor in 1904, and counter-tenor Richard Jose, who was in the cast for several seasons, had a very successful career as a recording artist in the early 1900s.

All of this began in Swanzey, the home of the playwright Denman Thompson and the setting for "The Old Homestead."

How was the play? Delightful, even if you'd never heard of Uncle Josh. The whole town seemed to take part, and the principal actors were rather good, perhaps because the entire production was so natural (there was little sense of modern theatrical artifice about it).

Besides the expected city-country jokes, there was a built-in morality story (beware demon booze!) and music of the period. At one point in the first act the action stops while a double male quartet renders a selection of old chestnuts from the 1800s. Some were familiar, others had probably not been sung since then. The only anachronism I noticed in the whole play was when a young girl sang a few bars of "When Irish Eyes Are Smiling" - which wasn't written until 1912.

I doubt if "The Old Homestead" would play on Broadway today - those chic New Yorkers might not appreciate being made fun of - but at the right time (a once-a-year summertime event) and the right place (Swanzey's Potash Bowl), it is perfect.

Only one thing bothered me. Throughout the first act, that Saturday night, I kept thinking that Edward Dunham, the actor playing Josh, looked strangely familiar. He was almost too "right" for the part. Then I realized he bore a striking resemblance to...Cal Stewart!

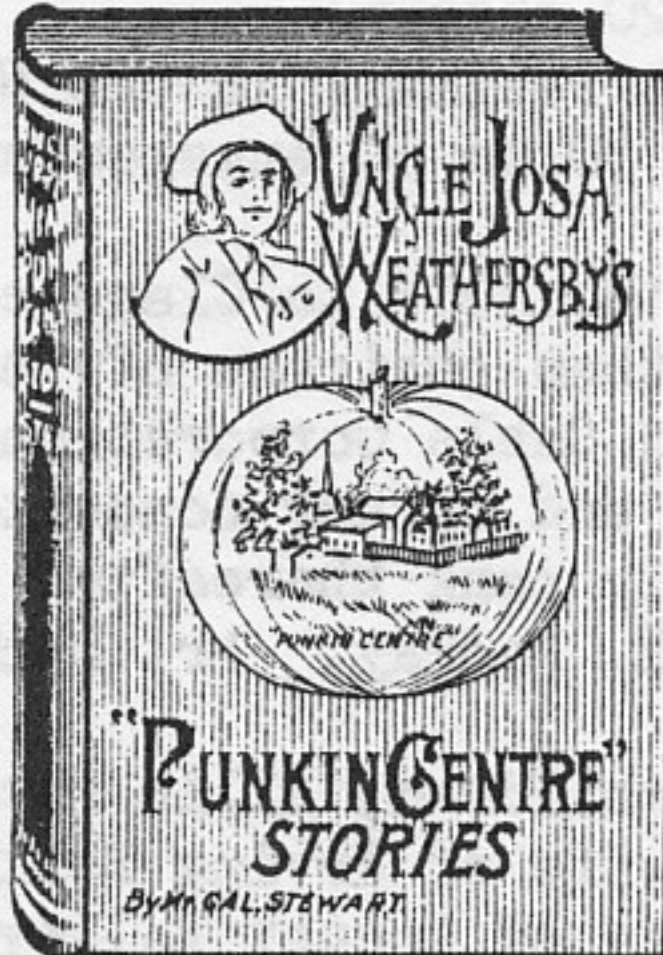
* * *

The above story first appeared in The Keene (N.H.) Sentinel, August 2, 1982, and is reprinted with their permission. Author Tim Brooks adds, "I am curious about one thing...some of the gags in the play were identical to routines on some of the Uncle Josh records (Josh sees a mailman opening a city mailbox, thinks he's a thief, etc.). I wonder if Stewart lifted them from the play or if the producers of the revival lifted them from the records?"

* * *

Swanzey, New Hampshire, is just a few miles south of Keene, located in the southwestern part of the state. The play will be produced this summer on July 13-14-15. For information regarding tickets, etc., send a SASE to Elizabeth Dugan, Homestead Highway, North Swanzey, NH 03431.

22
EDISON PHONOGRAPH MONTHLY.



Uncle Josh Weathersby's "Punkin Centre" Stories

IN BOOK FORM.

WRITTEN BY MR. CAL STEWART.

200 PAGES OF FUN AND LAUGHTER

Contains all his humorous sketches as told by him in the various makes of talking machine records, together with several new stories and poems. The book is handsomely bound with illuminated cover. EACH STORY IS ILLUSTRATED, depicting the most laughable incidents in the sketch.

PRICE, \$1.00.

Liberal Discounts to Jobbers and Dealers.
Write for Quotations.


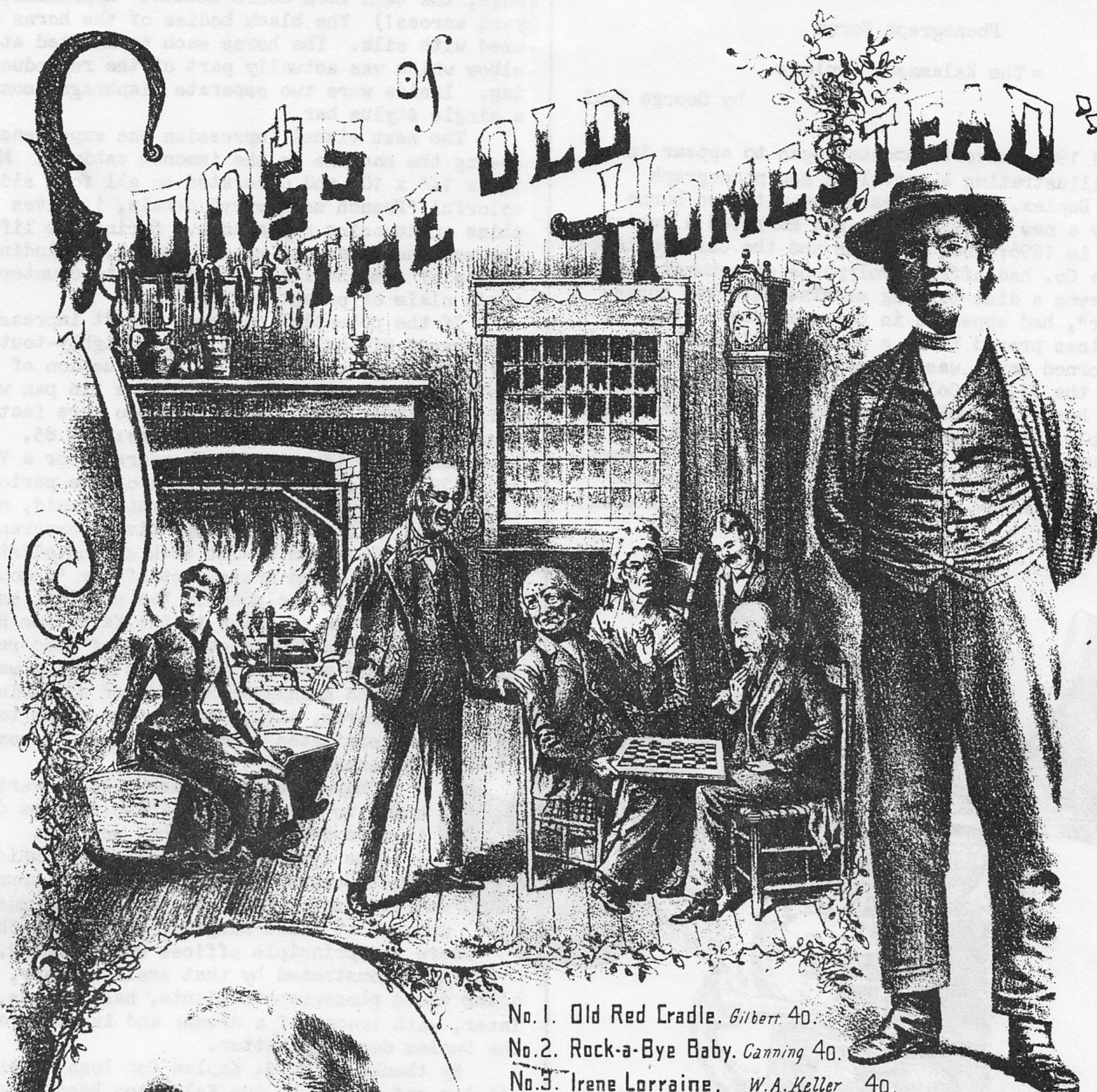
PENN PHONOGRAPH CO.

Distributors to the Talking Machine Trade

19 South Ninth Street, Philadelphia, Pa.

An advertisement for Cal Stewart's book of Uncle Josh stories from the November, 1903 Edison Phonograph Monthly

Songs of THE OLD HOMESTEAD



No. 1. Old Red Cradle. *Gilbert*. 40.
No. 2. Rock-a-Bye Baby. *Canning*. 40.
No. 3. Irene Lorraine. *W.A. Keller*. 40.
No. 4. "Let's make a Little Home for the Old Folks." *Wheeler*. 40.
No. 5. When Mother puts the Little Ones to Bed. " 40.
No. 6. Rock-a-Bye Baby, Waltz. *Fred Field* 40.
No. 7. " " " " *Galop*. " 40.
No. 8. " " " " *Schottische*. *Fitzgibbon* 40.
No. 9. " " " " *Transcription*. *Canning* 60.
No. 10. " " " " *Male Quartette*. *Fred Field* 40.
No. 11. " " " " *Guitar or Banjo*. 40.

Published by Boston Mass.
R. H. PHIPPS
788 Washington St.
O. DITSON & CO. C. H. DITSON & CO.
BOSTON NEW YORK
ORGANS PIANOS MUSIC
LYON & HEALY W. A. POND & CO
150 MAIN ST. BIDDINGFORD ME.
Copyrighted 1887 by Chas. D. Blake & Co.
JOHN CHURCH & CO
CINCINNATI, OHIO

Denman Thompson

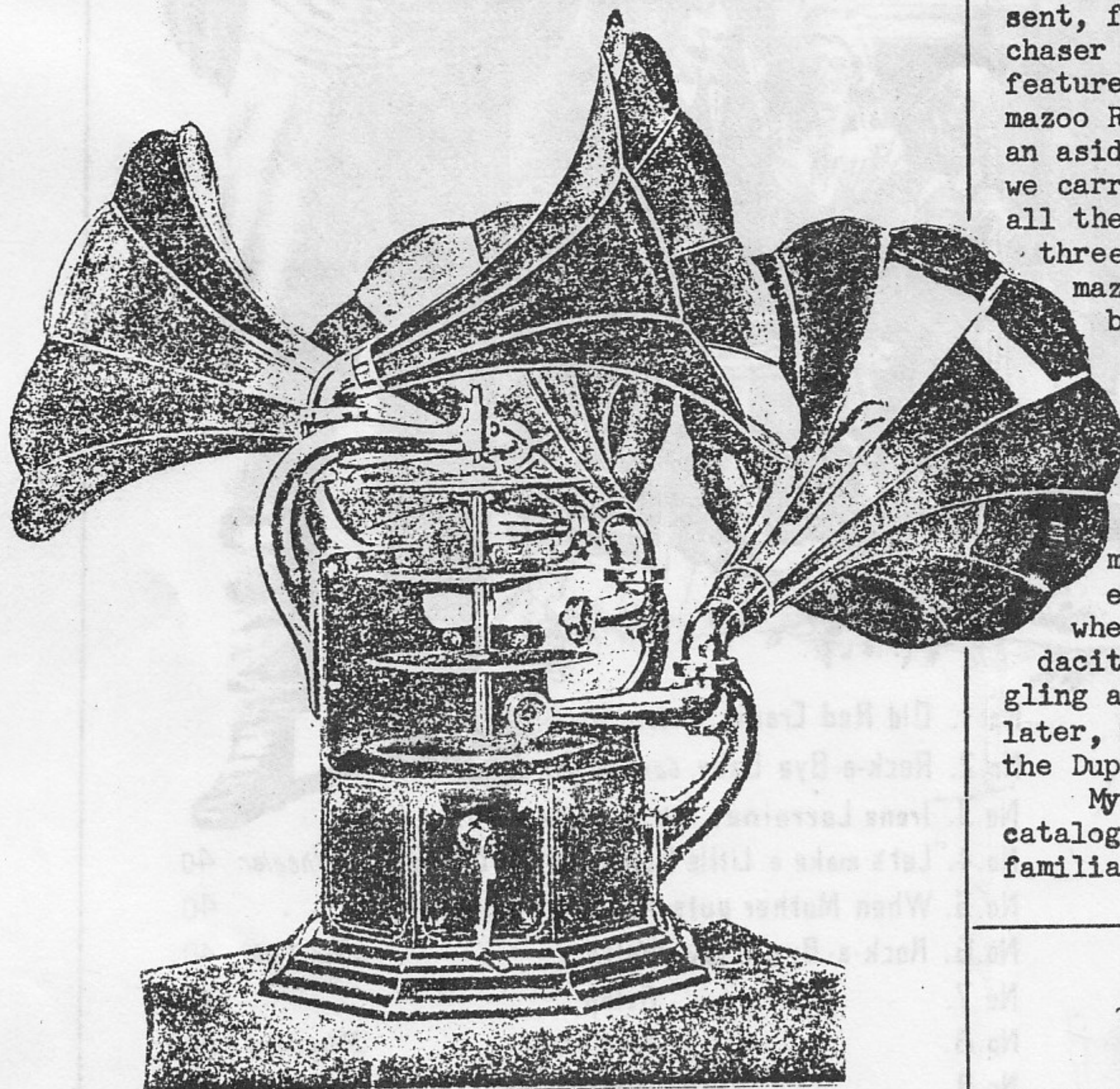
The cover for "Songs of The Old Homestead," depicting Denman Thompson in character and as himself. (courtesy of Bill Bryant)

Phonograph Forum

= The Kalamazoo Duplex =

by George Paul

Around 1906, advertisements began to appear in magazines illustrating a marvelous new phonograph called the Duplex. Talking machines with two horns were hardly a new idea. Edison had marketed a duplex reproducer in 1896; Leon Douglass and the Chicago Talking Machine Co. had offered Polyphone attachments in 1898, and even a disc talking machine with two horns, the "Wonder", had appeared in the same year. None of these machines proved to be a success. Indeed, this multiple-horned mania was pursued to the point of absurdity in the \$1,000 Columbia Multiplex Grand of 1900 with three horns, as well as the Victor Triplephone and the Quadruple Disc Graphophone in 1904. Enough was enough - surely no one in his right mind would attempt to market another multiple-horned mutant to a public becoming disenchanted with horn phonographs in general?



This four-horned monstrosity was built by Columbia in 1906 for the Milan (Italy) Exposition. (from The Columbia Record of July, 1906)

Nevertheless, seventy-eight years later, though by no means common, Duplex Phonographs exist in sufficient numbers to indicate that its designers had come very close to making a success of a double-horned phonograph in the face of Eldridge Johnson's Victrola.

How did this occur? What kept the Duplex from the fate suffered by its predecessors? The answer was a combination of features, which, when judged as a whole, presented a very convincing and attractive package.

First, of course, were the twin horns. These were

30 inches long with 17-inch brass bells. (From edge to edge, the twin horn bells measure approximately one yard across!) The black bodies of the horns were covered with silk. The horns each terminated at a metal elbow which was actually part of the reproducer housing. Inside were two separate diaphragms connected to a single stylus bar.

The next visual impression one experiences upon seeing the machine is the immense cabinet. Measuring 18" x 14" x 10" and decorated on all four sides with colorful "French marquetry" decals, it gives the machine an imposing appearance. During its lifetime, the machine underwent minor changes, including the addition of a mechanical feed device to counteract Victor's claim of patent infringement.

If the potential customer wasn't impressed by the appearance of the machine, or its highly-touted scientific principles of acoustic reproduction of sound (note their comparison to hitting a tin pan with a stick in their ad!), there were two more factors to consider. The first was the price: \$29.85. This was less than an Edison "Home" Phonograph, or a Victor II, and \$170.15 less than a Victrola of the period! The final "hook" was a 7-day, all freight paid, no money sent, free trial. What prospective phonograph purchaser of 1906 could resist such a constellation of features? The added enticement of the "famous" Kalamazoo Records was included in the catalog, as well as an aside that "in addition to the Kalamazoo Records, we carry a full and complete stock of disc records of all the leading makes." With each machine was shipped three 10-inch Kalamazoo Records or six 7-inch Kalamazoo Records, though this offer seems to have been terminated sometime during the company's existence.

There are three record-label variations known to the author. These will be discussed in more detail in another section.

The avalanche of mail orders which the Duplex Company was hoping for, of course, never materialized. Even so, the machine must have enjoyed at least marginal success in the Midwest, where its principle offices were located. The audacity demonstrated by that small company, struggling among phonographic giants, has left us, years later, with traces of a dream; and in all probability, the Duplex deserved better.

My thanks to M. S. Kaplan for loan of his Duplex catalog and access to two Kalamazoo Record labels unfamiliar to me.

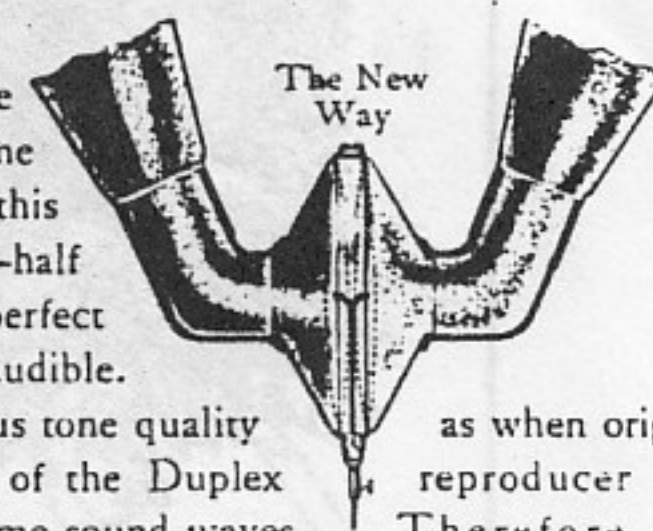
The Reproducer

The Duplex is the only reproducer on earth which has no springs whatever in its construction

TIME, money, energy and inventive genius have been spent on the reproducer of the Duplex and we claim to have solved in the Duplex reproducer, all the difficulties of this vexing problem. Our reproducer is entirely different from that of any other machine, in that it has two vibrating diaphragms (see cut on this page).

The vibrations or music from both sides of both diaphragms are amplified and multiplied passing out through two horns at the same instant of time. Thus, the Duplex gets all of the music, due to this peculiar construction of our reproducer, while in other makes one-half of the tone is lost. The result is not only greater volume but perfect reproduction of soft tones, that on other machines are scarcely audible. These are reproduced by the Duplex in the same sweet, melodious tone quality originally played or sung by the artists themselves. The principle of the Duplex is simple. Both sides of the vibrating diaphragm produce the same sound waves. A horn placed on only one side will catch only one-half the vibrations or music and amplify them. If the horn were placed on the other side it would gather the other half of the music and amplify it at the same time. We placed horns on both sides with the result that greater volume and better music is reproduced.

We want you to understand this clearly, because this is the basic principle of our patent, under which the Duplex Phonograph is manufactured, and which prevents our competitors from adopting our style of reproducer.



A page from the Duplex catalog, explaining the principle of the Duplex reproducer.

Let Us Send You this
Two-Horn
DUPLEX
Phonograph
On Trial

Direct
from our
Factory
to your
own Home



An Entirely New Principle
in Phonographs

- Two vibrating diaphragms to reproduce the sound.
 - Two horns to amplify and multiply all the sound from **both** sides of **both** diaphragms.
 - No tension spring and no swing arm to cause harsh, discordant, mechanical sounds.
- Consequently, the Duplex produces a sweeter tone and greater volume of music than any other phonograph and is absolutely free from all metallic sounds.

Double Volume of Sound

HERE is the explanation of the Duplex principle: When you hit a tin pan with a stick, which **side** of the tin pan gives forth the noise? Why, both sides, of course.

If you collect the waves from **one** side of the vibrating pan, you get only **half** the noise. That's plain, isn't it?

Well, the same thing holds true of the diaphragm of a phonograph.

In every talking machine made heretofore, one-half of the sound waves were **wasted**. You got just one-half the sound that the diaphragm made—the rest was lost.

The **Duplex** is the first and the only phonograph to collect the vibrations and get **all** the sound from **both** sides of the diaphragm.

Because the reproducer or sound box of the Duplex has **two** vibrating diaphragms and **two** horns (as you see) to amplify the sound from **both** sides of **both** diaphragms.

The **Duplex**, therefore, gives you **all** the music produced—with any other you lose one-half.

Compare the volume of sound produced by it with the volume of **any** other—no matter what its price—and hear for yourself.

Purer, Sweeter Tone

BUT that is not all, by any means. For the Duplex Phonograph not only produces **more music**—a greater volume—but the tone is clearer, sweeter, purer and more nearly like the original than is produced by any other mechanical means.

By using **two** diaphragms in the Duplex we are able to dispense **entirely** with **all** springs in the reproducer.

The tension spring used in the old style reproducers to jerk the diaphragm back into position each time it vibrates, by its jerking pull **roughens** the fine wave groove in the record, and that causes the **squeaking**, squawking, harsh, metallic sound that sets your teeth on edge when you hear the old style phonograph.

In the Duplex the wave grooves of the record remain perfectly smooth—there is nothing to roughen them—and the result is an **exact reproduction** of the original sound.

As a special guarantee against the presence of harshness resulting from vibration, the points of contact between the horns and reproducer are protected by rubber,—an exclusive feature of the Duplex Phonograph.

Direct From the Factory

WE ask the privilege of **proving** to you that the Duplex gives a double volume of music, of purer, sweeter tone than any other phonograph made.

We want to prove it at our expense. We ask you to let us send you one **at our expense**—under an arrangement mutually satisfactory—for use in your home one week.

Invite your neighbors and musical friends to hear it, and if they do not pronounce it better—in volume and in tone—than the **best** old style phonograph, return it at once at our expense. That's a fair offer, but it isn't all.

We save you in the price exactly \$70.15—because we save you all the jobbers', middlemen's and dealers' profits. We sell it to you at actual factory price.

Sold through dealers the Duplex would cost you at least \$100—and it would be a bargain at that. Bought direct from our factory it costs you (one profit added) only

\$29.85

And you get a seven days' trial in your own home—and are under no obligation to keep it if you are not satisfied. You run no risk, for this advertisement could not appear in this magazine if we did not carry out our promises.

Music In Your Home

THINK what a Duplex Phonograph will mean to you! The variety of entertainment you can command at trifling expense is practically unlimited.

You can enjoy a delightful selection of songs, poems, piano, banjo, guitar, or violin music, short stories, anecdotes or dialect pieces, all reproduced by the marvelous two horned Duplex with the faultless fidelity of an instantaneous photograph.

You can bring to your family and friends, in all their original beauty, the priceless gems of musical art, the classic performances of famous Artists like Paderewski, D'Albert, Raoul Pugno, and Jan Kubelik.

Or, you can listen, entranced, to the magic notes of melody fresh from the throat of a Patti, Melba, or Calve, and the great dramatic tenors, Caruso and Tamagno.

And, best of all, you can hear once more, the voice of dear old Joe Jefferson as, with matchless pathos he delivers the lines of Rip Van Winkle so familiar to a former generation.

For just before his death, this greatest and best loved of American actors left a perfect record, which, reproduced by the Duplex Phonograph, will preserve his living tones for the admiration and delight of thousands yet unborn.

Write today for catalog and full particulars of our **FREE** trial offer. You will never regret it. Please address

The Duplex Phonograph Co.,

106 Patterson St., KALAMAZOO, MICH.
1206 Powers Building, Chicago

THE TALKING MACHINE WORLD.

A brief history of the Duplex Company, as seen in the pages of The Talking Machine World, courtesy of Bill Bryant. Readers will appreciate the fact that Bill obtained these copies from microfilm which was not always co-operative in producing clear prints.

A few items worth commenting on. It is indeed surprising, as Mr. Eager points out in the February, 1907 article, that Victor brought suit against Duplex, considering that they were a distributor of Victor records. Also, the April, 1907 item which describes the closing of the Duplex plant does not indicate the end of the company. Apparently the factory did resume operations, as Duplex was in business well into 1908.

January 15, 1906

MAY LOCATE IN KALAMAZOO.

Duplex Phonographs the Invention of Chas. E. Hill, of Lincoln, Neb., Will Probably be Manufactured in That City.

(Special to the Talking Machine World.)

Kalamazoo, Mich., Jan. 8, 1906.

It is now practically assured that another industry will soon be added to Kalamazoo's list of manufacturing concerns. The new institution will make phonographs, or talking machines, and already those interested in the enterprise are advertising the fact the machines are made in this city, for in the ads published appears the catch phrase, "Made for you in Kalamazoo."

The head man of this concern is Charles E. Hill of Lincoln, Neb., and several times during the past month he has been before the Commercial Club of this city and succeeded in interesting many local business men in his appliance, which is a duplex phonograph. At present the Kalamazoo Novelty Co. has the contract to make a number of the machines, but it is the intention of the promoters to erect a factory here for the purpose of manufacture. Plans have been perfected for an aggressive advertising campaign, and the machines will be sold on the mail order plan.

While Mr. Hill was in Kalamazoo he received a very favorable impression of the city and many courtesies were extended to him by members of the Commercial Club.

June 15, 1906

DUPLEX CO. IN KALAMAZOO.

Purchase Two and One-Half Acres of Land and Will Erect Factory and Make Their Own Specialties in Future at This Point.

(Special to The Talking Machine World.)

Kalamazoo, Mich., June 5, 1906.

The Duplex Phonograph Co., a manufacturing concern, have completed arrangements to erect

a factory in this city and make their goods here. F. D. Eager, secretary and general manager of the company, has come to Kalamazoo from Lincoln, Neb., and expects to make this city his home in the future.

He announces that his company has purchased two and a half acres of land on East Paterson street, near the Chicago, Kalamazoo & Saginaw railroad, and will erect thereon a factory building 120 by 60 feet in dimensions, two stories, and that they will give employment at the start to about 125 hands.

For some time this same concern have been advertising their goods extensively under the caption, "Made for you in Kalamazoo," and the product, which is a double-horn phonograph, has been made by the Kalamazoo Novelty Co. of this city. That was not altogether satisfactory, and the company decided to build their own factory and grow.

February 15, 1907

VICTOR CO. SUES DUPLEX CO.

Of Kalamazoo, Mich., for Infringement of the Berliner Patent.

(Special to The Talking Machine World.)

Grand Rapids, Mich., Feb. 11, 1907.

On the 5th inst. papers were filed in the United States Circuit Court, sitting here, by the Victor Talking Machine Co., Camden, N. J., against the Duplex Phonograph Co., Kalamazoo, Mich., charging them with an infringement of the Berliner patent. The Duplex Co. have been advertising a double-horn machine in the magazines direct to the public, and advising the consumer to buy direct from them and thus save "50 per cent. of the dealer's profit." This suit has been expected to be instituted for some time.

When F. D. Eager, secretary and general manager of the Duplex Phonograph Co., was asked for a statement of the case at issue, he said: "While we made talking machines, we manufacture no records, having contracts with the Victor Talking Machine Co., Columbia Phonograph Co., and International Record Co. for all records needed; in fact, for any of the supplies they make. The reproducer for

our machine is made under patent No. 773,740, held and owned exclusively by us, and we do not in any way conflict with the other competitors in the field. I am a little surprised at the suit being brought."

March 15, 1907

The Victor Talking Machine Co. have filed suit in the United States Circuit Court at Grand Rapids, Mich., against the Duplex Phonograph Co., Kalamazoo, charging them with infringement of the Berliner patent. Judge Knapper had set February 26 as the day when the defendants should show cause why a temporary injunction should not issue.

April 15, 1907

DUPLEX PHONOGRAPH CO.'S PLANT CLOSED.

The plant of the Duplex Phonograph Co., Kalamazoo, Mich., was closed on April 2, and all employees laid off in obedience to the injunction issued in favor of the Victor Co. by the Federal Court forbidding the former concern to manufacture machines pending the decision of the court in the suit of the Victor Co. for alleged infringement of patent.

Colonel F. D. Eager, manager of the Duplex Phonograph Co., informed the employees that while the shutdown would be of indefinite duration; should the suit go in favor of the Duplex Company operations would be resumed upon a much larger scale than heretofore.

February 15, 1908

VICTOR CO. BRING ANOTHER SUIT

Against the Duplex Phonograph Co. of Kalamazoo on the Conn Patent.

A second suit was filed by the Victor Co., against the Duplex Phonograph Co., of Kalamazoo, in January, 1908, in the United States Circuit Court at Grand Rapids, Mich., and was based on the Conn patent No. 624,301, May 2, 1899, the entire interest in which is now owned by the Victor Talking Machine Co. This patent covers the so-called Duplex feature, or in other words, the double horns connected with and carrying at their smaller ends the sound box. The suit is in Equity No. 1644.

September 15, 1908

A case now in the hands of the United States Circuit Court, Western District of Michigan, namely, the Victor Talking Machine Co., Camden, N. J., against the Duplex Phonograph Co., Kalamazoo, Mich., once again deals with the famous Berliner patent. Argument was heard in June, and the elaborate briefs and voluminous record makes a formidable presentation of a suit involving many intricate points vastly interesting to those who have followed the litigation in which this basic invention has been attacked. A decision was looked for early last month, and now it may be expected any day.



Direct From
Where they are Made
to
Where they are Played

WE are the only manufacturers of Phonographs selling direct from the factory to you. We save you all dealers', agents' and distributors' profits, averaging from \$15 to \$45 on each machine and give you a better Phonograph. The Duplex is the largest and clearest toned Phonograph in the world. It is the only one in the world that has two horns. It is the only one that gets all the music out of the Record without the squeak. The Duplex is far superior to other Phonographs as a Concert Grand is to a Street Piano. It must be seen and heard to be appreciated.

LET US SEND YOU THIS GREATEST OF ALL MUSICAL INVENTIONS ON **FREE TRIAL**

Listen to its marvelous tones in the quietness of your own home; then if you are not convinced that it is the best Phonograph you ever listened to, ship it back at our expense, and the Free Trial will not cost you a cent.

Write a postal today for our beautiful Free Catalog and Large Colored Picture 42 in. long, showing the Duplex in full size.

Don't let any one anywhere persuade you to buy a Phonograph at any price until you receive our Catalog.

THE DUPLEX PHONOGRAPH CO., 716 River Street, KALAMAZOO, MICH.

THE \$29.85 DUPLEX

An especially attractive Duplex
ad of uncertain date and origin.

10.

Kalamazoo Discs

by John A. Petty

Those just after the turn of the century, mothered by major companies, and extremely seldom found single faced Kalamazoo discs have intrigued me for years. Seldom do they appear on record lists and I've found precious few hiding in collectors' stacks. However, on the assumption that there must be some out there somewhere, I would like to put out an appeal for data from these discs.

My interest was first ignited when I found Kalamazoo no. 7124 "When the Circus Comes Around." The label has no artist credit and I bought it because it looked unusual. When I later discovered that it is a Cal Stewart issue, I was most delighted. Through the years, I have seen about a dozen others, but did not preserve data from them, except one that I taped in Spencer, Oklahoma--no. 031287 (an "American" pressing) "Stradella Overture" by the American Symphony Orchestra. The Kalamazoo catalog number of this record is 6449K, but this number does not appear on the label. My interest was further kindled when I received a partial list of Uncle Josh Kalamazoo discs in response to my pleas for discographical data on Cal Stewart issues, and it really roared into an inferno when Cecil Dancer of San Jose, California sent me a photo copy of his Duplex record catalog.

The catalog is about 3 by 6 inches, has fifty pages and nearly 2,000 record listings. The front cover shows the double horned Duplex Phonograph which would be shipped anywhere in the United States from the factory in Kalamazoo, Michigan for \$29.85. Pages one and two contain general information about the catalog, records and order procedures. The discs are listed with four suffix letters--C, V, A and K. These letters indicate that the discs are Columbia, Victor, American or Kalamazoo discs. The Kalamazoo records, which are all ten inch size, were 50¢, with some selections 43¢; Columbia, Victor and American discs were 60¢, with twelve inch size \$1.00 each. If you wished to buy Kalamazoo 50¢ discs in quantity, four dozen were offered express paid and guaranteed safe delivery for \$22.00; 100 or more could be had for 44¢ each, or 37¢ each for the cheaper types.

Victor Red Seals and Columbia Grand Opera Records were available at their current prices (\$1.00 to \$5.00), while one group of fourteen inch Columbia Orchestra records retailed for \$1.50 each.

The records are listed in alphabetical order by categories such as band, banjo solos, humorous talking records, etc., and then the whole catalog is in numerical sequence beginning with 6001C ("Al Fresco") and ending with 7845V (A Victor Red Seal by Josef Hollman). Twelve inch discs are mixed in with the ten inch by the alphabetical arrangement.

The record listings end on page 44 and various accessories are on the next few pages--record cases, a wood needle box, metal polish, horn covers and oil. The last three pages are testimonials from satisfied customers throughout the states in large and small towns. One testimonial is from Henry Field of Shenandoah, Iowa:

"The Duplex came this morning and we have set it up and tried it. Like it very much. The tone is splendid. I have been using a Columbia, but like the Duplex much better."

In a later communication Mr. Field says further, "Yes, your machine is alright. We have run it nearly every evening and have the whole neighborhood stirred up. In the country as we are, the evenings are still

and the machine carries easily half a mile or more. It certainly brings out the tones. I find lots of things in my old records that I never heard before."

An editorial note states that the writer is the well known seedsman.

Any collectors with one or more Kalamazoo discs are asked to send data--all printed, embossed or impressed numbers, letters, etc.--to John A. Petty, Route 1, Box 54-A, Catawba, NC 28609. I can't offer any prizes, but will follow up the responses in the pages of The New Amberola Graphic. A photo copy of each type Kalamazoo label will be most helpful. If you have any questions concerning listings, etc., in the Duplex catalog, I will be happy to answer your individual questions.

Kalamazoo Records

A brief listing of known records
compiled by W. R. Bryant

1. "International" Kalamazoos. These were pressed by The International Record Company (Excelsior, Vim, Clico, etc.). While all of the following were issued as Internationals in 1906, it is interesting to note that almost half of them did not appear in the Kalamazoo catalogue! All known examples bear International catalogue numbers, but for purposes of cross-reference, the number shown in the Kalamazoo catalogue is shown in parentheses.

- 307 - Metropolitan Band, G. Peluso, dir: March Comique (6139)
- 308 - Same: La Barcarolle Waltz (6116)
- 309 - Same: A Little Boy Called Taps, Medley March
- 314 - Same: Alexander, Medley Two Step
- 334 - Same: Yankee Girl, with Fife and Drum, March
- 349 - Same: La Banda Rosa, March (6115)
- 606 - Peluso's Orchestra: My Old Kentucky Home, with cornet solo (6405)
- 616 - Same: The Corncracker Dance (6307)
- 648 - Same: Silverheels (6437)
- 2165 - Collins & Harlan: Hey, Mr. Joshua // (6074)
- 3009 - Metropolitan Band: The Flag of Victory March
- 3045 - John Dolan, cornet solo, acc. orch: Fantasia of Irish Airs

2. "American" Kalamazoos. These were pressed by the American Record Co., makers of the blue American or "Indian" records, and are the least common of the three types. The 10" presumably appears in the catalogue as 6449, while none of the 7" series is listed.

- 46 - Baritone & Tenor (identified by Cecil Dancer as Collins & Harlan): Down Where the Sweet Potatoes Grow (7" American issued in 1905)

031287 - American Symphony Orchestra: Stradella Overture (10", early 1906)

3. "Columbia" Kalamazoos. This series was pressed by The American Graphophone Co, and is the only series known to bear the Kalamazoo catalogue numbers. This time, the original Columbia number is shown in parentheses for cross-reference.

- 6009 - Band (Banda Espanola): The Angelic Schottische (5461)
- 6010 - Band (Columbia): Anvil Chorus (84)
- 6078 - Same: Forge in the Forest (479)
- 6235 - Same: Under the Double Eagle (630)
- 6761 - Tenor Solo (Henry Burr): Come Unto Me (3062)

- 6775 - Tenor Solo (Billy Murray): Good Bye, Sis (3064)
 6798 - Tenor Solo (Henry Burr): In a Hammock Built
 for Two (3395)
 6866 - Tenor Solo (Henry Burr): When I Hold Your Hand
 in Mine (1525) //(44)
 6956 - Baritone Solo (J. W. Myers): Home Sweet Home
 6964 - Baritone Solo (Frank C. Stanley): In Dear Old
 Georgia (3256) //(3393)
 6988 - Baritone Solo (Frank C. Stanley): Moon Dear
 7030 - Baritone Solo (George Alexander): Star Span-
 gled Banner (3285)
 7124 - Comic Song (Cal Stewart): When the Circus
 Comes Around (3046)
 7153 - Vocal Duet (Alfred Ely & Mabel Dufour): Calm
 As the Night (3192)
 7351 - Humorous Talking (Emma Forbes & Steve Porter):
 Mrs. Hiram Offen Engaging Bridget O'Sullivan
 (3375)
 7846 - Bell Solo (Harry A. Yerkes): Simplicity - In-
 termezzo (3361) (Note: 7846 is one number
 higher than the last record appearing in the
 Kalamazoo catalogue)

That Maddening Duplex Catalogue

by Martin Bryan

To anyone interested in doing research on the early disc records, the Duplex catalogue described in John Petty's article offers the collector what is undoubtedly the most frustrating and confusing accumulation of record listings ever assembled! While the catalogue does identify the various record labels, true catalogue numbers are replaced by an arbitrary numbering system which, as John says, begins at 6000 with the first record and ends at 7845 with the last title in the "Grand Opera" section. The only numbering which is known to agree with the records is found with the Columbia-pressed Kalamazoo. These peach-colored records bear the same numbers found in the catalogue, minus the "K" suffix. Since the company was dealing with several different suppliers and labels, it undoubtedly chose this numbering system to avoid errors in ordering. After all, the number 616, for example, could indicate an original Columbia number, a Victor number, or even an "International" Kalamazoo.

The catalogue usually avoids duplication of titles, but in some cases the buyer did have a choice of brands as well as artists and prices. "The Heart Bow'd Down" could be had on a 43¢ Kalamazoo by Alan Turner or by Frank C. Stanley on a 60¢ Columbia. An interesting comparison could have been made between Campanari's Victor and Columbia versions of the "Toreador Song." And in one rare exception, the "Blue Danube Waltz" was offered in seven versions: a 43¢ Kalamazoo (band), a 50¢ Kalamazoo (band), a 60¢ Victor (band), a 12" \$1.00 Victor (band), a 60¢ Columbia (orchestra), another 12" \$1.00 Victor (orchestra) and even a 14" Columbia (orchestra) at \$1.50!

At first study, the catalogue appears to be easy to decode. Of course, the V, C and A suffixes are simple to understand. That leaves the "K" series of Kalamazoo records. It seems clear that the 43¢ variety came from International. But what about the 50¢ series? Since all the Columbia-pressed Kalamazoos in Bill's listing match up with 50¢ Kalamazoos in the catalogue, I assumed that all "fifty-centers" in the catalogue were of that type. Unfortunately, nothing can be assumed, as it is now known that some of these were pressed from American masters!

A sample selection from the catalogue looks like this (unfortunately, the photocopy we have is too faint to reproduce):

Orchestra Selections:

6301K	Chicken Charlie	.50
6302V	Chicken Chowder	.60
6303C	Chinese Honeymoon	.60
6304C	Circus Galop	.60
6305K	College Days	.50
6306K	Come Along, Little Girl	.43
6307K	Corncracker Dance, The	.43
6308C	Creole Belles	.60
6309C	Cumming's Indian Congress at Coney Island	.60
6310V	Dance of the Hours--12 inch	1.00
6311C	Dance of the Song Birds	.60
6312V	Dancing in the Barn	.60
6313C	Dancing in the Kitchen	.60
6314K	Dancing on the Housetops	.50
6315C	Dancing on the Housetops	.60

Nos. 6306 and 6307 are pressed from International masters, but 6301, 6305 and 6314 could be from either Columbia or American. (Since they already list a Columbia version of "Dancing on the Housetops," it seems likely that the Kalamazoo version is from American.)

In trying to put a date on the catalogue, I checked Columbia listings against Columbia release dates, and found that the last Columbias listed in the Duplex catalogue were issued in July, 1906. Therefore, it would be safe to assume the catalogue dates from August or September of that year.

I should note that only a handful of Americans are listed, and none of them are the 7" type. These are the blue shellac discs with the beautiful full-color label depicting an Indian seated on a blanket, smoking a pipe, while listening to an open horn machine. Scattered about him are blue American records. Surely it ranks among the most imaginative of U.S. record labels. Incidentally, in Europe these were issued as American Odeon Records. Perhaps an earlier Duplex catalogue listed more of them, as well as the missing International Kalamazoos found in Bill's listing but not in the catalogue. (While some of the International numbers, such as 2165 and 3045 may have appeared in a later edition, it appears that 309, 314 and 334 had already been dropped.)

Consideration of an earlier catalogue brings the first of many questions to mind: did Duplex renumber its entire listing each time it printed a catalogue? Since there are no numbering gaps for "A Little Boy Called Taps Medley" or "Alexander Medley," we might assume this was the case. However, it seems more likely that their renumbering scheme was begun with this catalogue, and that subsequent issues picked up where this one left off. Too much confusion would have resulted if a new series of ordering numbers appeared with each new catalogue.

What was the point of having some Columbias appear as Columbias (at 60¢), while others appeared as Kalamazoos at 10¢ less? Same with 60¢ Americans and 50¢ Kalamazoos from American masters? Did some American Kalamazoo titles get replaced with Columbia masters with no change in numbers? And how did they decide which titles got put on the "house" label? Also, how did they decide which name brand version (Victor, Columbia, American) of a popular song to stock? Many of them were available on all three labels, but the catalogue invariably lists just one.

One final observation and query. Bill's last Columbia-derived Kalamazoo (7846, "Simplicity" by Har-
 (concluded on next page, column 2)

Kalamazoo Records

Label Styles

Three distinct styles are known to exist on Kalamazoo Records. There could be others, depending on the source and period of production.

The first we illustrate appears on Columbia pressings. The label stock is a light peach color with all printing in black. In all their literature, advertisements, record labels, etc., this is the only time we have seen the Duplex machine facing the left!



The second label type appears on International pressings, but due to the gold printing on red background, we were unable to have a decent reproduction of it made. The label is entirely different from the Columbia version, having a large red arc covering a bit over the top half. Over this appears KALAMAZOO RECORD in large gold letters. A machine is depicted above the center hole; company information appears in a two-line arc at the bottom. Label stock is white, while title and artist information is in black.

The third label type comes from Cecil Dancer on his 7" American pressing. The color combination was not mentioned.



Duplex Phonograph Company: A Company on the Move!

In drawing together limited resources for this series of articles on the Duplex Co., we discovered an intriguing fact: in five separate magazine advertisements, Duplex showed five different Kalamazoo addresses! While we are unable to put them in chronological order, they are as follows:

106 Patterson Street
107 Patterson Street
173 Patterson Street
295 Patterson Street
716 River Street

Can anyone add to this list?

(cont. from preceding page)

ry A. Yerkes) is not in the catalogue. Since this is just one number higher than appears in the catalogue, it would seem that Duplex did continue numbering where they left off, and that this was the first title to be added to the list. What I find puzzling, though, is the fact that in our catalogue "Simplicity" is listed as a 60¢ Columbia. In other words, Duplex began replacing Columbias with the same thing on the cheaper Kalamazoo label. Did they do this just to make researchers 76 years later even more confused??

This series on the Duplex Phonograph and Kalamazoo Records was made possible with the assistance and contributions of:

Bill Bryant
Cecil Dancer
Barry Lee Johnson
George Paul
John Petty
Steve Ramm

You can bring to your home in *all* their original intensity and beauty the greatest efforts of the master-singers and musicians—the productions of Paderewski, D'Albert, Jean Kubelik — the voices of Caruso, Eames, Sembrich, Plancon, Campanari, Melba, Calvé, *all* the famous artists of the world.

~ ~ ~

The Duplex Phonograph Co.

173 Patterson St., Kalamazoo, Mich.

harry m. snodgrass

Quite a bit of interest was generated with the photo and article about Harry Snodgrass in our last issue. A few readers pointed out that we missed one of his Brunswick records:

3239 - Along Miami Shore (circa mid-1926)
Maple Leaf Rag

Snodgrass was identified as the composer of "Along Miami Shore"; apparently he had a flair for writing waltzes. Jim Constantian reports that both sides are introduced by announcer J. M. Witten who, on the second side, says, "Harry will play 'The Maple Leaf Rag,' and I might add that he puts plenty of English on it."

Bob Gordon, who supplied the photo we used, says that Snodgrass did indeed broadcast while still a prisoner at the Missouri State Penitentiary. Mike Biel adds, "Ten years ago when I lived in Columbia, Missouri, 30 miles away from Jeffersonton City, someone called up KFRU's call-in show about the value of one of the records, and several old timers called in with their remembrances of Snodgrass. One of them mentioned that the warden had gotten upset that he had become so famous. 'That's the last time I let one of my prisoners get famous,' he said. I later heard from someone that Snodgrass's ten talented fingers had first come to the attention of the authorities thru the medium of check forgery. He would change some of the numbers on his paychecks from nightclubs, etc... The station was owned by the state. I believe they reversed the old 'captive audience' routine by using captive performers on a regular basis. The station was not full time and shared the frequency with other stations."

Don Peak manages to win the prize for supplying the most information about Harry Snodgrass. By a strange co-incidence, Don had done some research through the pages of Billboard a few years ago to aid a Canadian collector. He very generously shared his findings with us.

Space will not permit complete reprinting of the Billboard articles, and there is much repetition anyway. However, we are condensing the material and including everything important about Snodgrass and his activities. You'll recall that prison records showed he was sentenced for "assault with intent to rob," but note Billboard's hint at a more serious offense. It is also interesting to compare the various reviews of his act, which couldn't have varied much between Terre Haute and Cincinnati.

* * * *

January 17, 1925

Radio Pianist Gets Route for Orpheum Time

New York, Jan. 12--Harry Snodgrass, whose term of three years in the Missouri Penitentiary at Jefferson City, to which he was sentenced after being found guilty as an accomplice in a murder, expired yesterday, has been signed by the Orpheum Circuit to make a tour of its theaters.

Snodgrass has become quite popular over the radio during the past year, arrangements at the prison having been made whereby he was permitted to broadcast. He plays the piano by ear.

Snodgrass became so popular thru his broadcasting, it is said, that he received more than 500 telegrams and letters at Christmas, in addition to a number of gifts from radio fans.

* * * *

January 24, 1925

Harry M. Snodgrass, "King of the Ivories", popular radio entertainer, has written his first number and the eyes of the popular music world are now directed toward South Bend, Ind., where the first big radio "hit" is being published by the South Bend Music Publishing Co. Howard M. Casteel is the lyricist and his big "hit" is entitled "On the Air", a fox-trot. This number has captivated devotees of popular music wherever it has been played.

* * * *

February 7, 1925

Snodgrass Packs 'Em

New York, Feb. 1--Harry, Snodgrass...broke all box office records at the Majestic Theater, Springfield, Ill., where he made his debut as a pianist in vaudeville on a tour of the Orpheum Circuit, according to word reaching here.

* * * *

February 7, 1925

Orpheum, St. Louis

Exploitation surely has done wonders for Harry M. Snodgrass. A complete sellout greeted the ex-convict this afternoon, and the advance sale for the week is the biggest in the Orpheum's history.

Snodgrass, styled by J. M. Witten, his manager and formerly broadcasting announcer, as "King of the Ivories" and "America's Most Popular Radio Artiste." Before a special setting, which is programmed as a faithful reproduction of radio station WOS. Snodgrass played the numbers which made him popular with wireless fans. He is a good pianist, but no better than many ivory artistes of today. He received an ovation before and after his selections. He should take advantage of his popularity while it lasts, as his accomplishments are limited. Too, he lacks showmanship, as does his announcer.

* * * *

February 14, 1925

Palace, Chicago

Harry M. Snodgrass...is one of the advertised headliners. The act opens with a drop representing an enormous radio receiving set. A full-stage set depicts the broadcasting room in the Missouri State Capitol. Snodgrass plays several selections, including his interpretation of "Three O'Clock in the Morning," while Witten, seated beside a radio set, helps the illusion by announcing each number. Seventeen minutes.

(The review noted that George Jessel appeared on the same bill. "He talks considerably, much of it a telephone conversation with 'mamma.'" The writer added, "Rather draggy.")

* * * *

March 7, 1925

Harry Snodgrass...will record piano solos exclusively for the Brunswick Record Company. The (first) record has been made after the fashion of a radio performance, with the announcer, etc.

* * * *

(continued next page)

14.
April 15, 1925
Palace, Chicago

Harry M. Snodgrass and J. M. Mitten (sic), announcer, were a distinct hit and were quite different, in the fact that developed artistry was their feature and they were popular and well received. It is easy to see why they stand at the top of the list in radio broadcasting.

* * * *

May 2, 1925

Snodgrass To Tour in Show And Play Fairs During Fall

Chicago, April 27--William V. Slattery announces that Harry M. Snodgrass will open with a regular road show June 14 at the expiration of his contract with the Orpheum Circuit, and will carry several vocal and instrumental radio entertainers. The show will tour the Midwest. In August and September it will play fairs. Mr. Snodgrass will take every advantage of renewing acquaintances with his friends over the big radio stations as soon as his show starts on tour.

* * * *

January 23, 1926

Harry Snodgrass Sets House Record in Terre Haute, Ind.

When Harry A. Snodgrass (sic), "King of the Ivories", appeared here for a three-day engagement, all previous house records of the Indiana Theater, a K-A stand, were broken. The box office was closed two hours previous to the opening of the doors at the evening performances.

* * * *

February 20, 1926

Keith's, Cincinnati

Harry M. Snodgrass possibly was the biggest disappointment to the capacity audience, an unbilled singer with the act receiving much more applause for the two numbers he sang than Snodgrass himself.

Snodgrass was perhaps the biggest "flop" seen here this season. He may have "knocked them for a goal" over the radio, but when it comes to vaudeville and the art of "putting it over" he has much to learn...Five curtains and a forced bow.

* * * *

June 26, 1926

Majestic, Chicago

Harry M. Snodgrass, pianist, pleased very much. "Mighty Lak' a Rose" appeared to be the most popular of his numbers...It is a good act.

* * * *

October 30, 1926

Hippodrome, New York

...Snodgrass amused the audience but failed to move anyone to unusual enthusiasm. The act is more of a novelty than entertainment.

* * * *

November 6, 1926

Harry M. Snodgrass, making his debut in the East, offers a piano novelty in a radio broadcasting atmosphere, with each of his numbers announced by J. M. Wit-

ten thru a horn, giving the introduction a metallic sound and creating the effect the voice is coming over the radio.

Snodgrass plays the piano well but not impressively. Between the numbers the announcer offers a few gags, most of which are not unusually laugh-provoking.

* * * *

=Post Script=

January 28, 1928

Snodgrass in Johnson City

Johnson City, Tenn., Jan. 21--Harry M. Snodgrass, the "King of the Ivories", who disappeared from the public eye shortly after his vaudeville tour about a year ago, is now living in this city with his wife and family. Snodgrass plans to quit theatricals to enter another line of business.

* * * *

Many thanks to Don for allowing us to follow Harry Snodgrass through his up and down vaudeville career. We can't help wonder what Harry's new "line of business" was!

HERE AND THERE

Dr. L. G. Mendershausen, a recent addition to our list of advertisers, has sent us a sample of the cylinder recordings he is offering on cassette. Dr. Mendershausen sends his customers a catalogue of several hundred titles from which they can choose individual selections to have put on tape.

Ron Dethlefsen informs us that work is underway for the 1911 volume of Wendell Moore's reprint of The Edison Phonograph Monthly. It is hoped that the new volume will be ready for fall. At present, they are planning about 25 additional pages of information for the 1911 edition. Some of the "extras" which will be included are:

- Original catalogue listings of all Grand Opera cylinders (2 & 4 minute) issued through December.
- Phonogram covers for 1911.
- Selected pages from the British edition of EPM.
- Heretofore unpublished personal letters by Thomas Edison himself setting forth his views on what will be issued on Diamond Disc.
- Original patent drawings of experimental Diamond Disc machines from 1910 and 1911.
- Original dealer's bulletin listing the rare Hebrew Special Amberols L through W, which were not completely Hebrew at all!
- Listing of many rejected Diamond Discs 1910-11, together with Edison's personal notes as to why.
- Illustrated end papers depicting Amberol advertising for 1911.
- Patent drawings of the acoustic recorder developed in 1910 for disc recordings.
- Possibly a color plate of all Edison record boxes available in 1911.

It sounds like this will be one of the most interesting volumes of The Edison Phonograph Monthly to date. We urge any of our readers who have not yet "gotten on board" to do so soon! See Wendell's ad in our advertising section for further details. Readers who have printed matter available for inclusion in the 1911 edition are asked to contact Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306. It would be advisable to write Ron first before sending anything.

15

The Literary Corner

THE GRAMOPHONE AT FOND-DU-LAC

Now Eddie Malone got a swell grammyfone to draw all the trade to his store;

An' sez he: "Come along for a season of song, which the like ye had niver before."

Then Dogrib, an' Slave, an' Yellow-knife brave, an' Cree in his dinky canoe,

Confluated near, to see an' to hear Ed's grammyfone make its dayboo.

Then Ed turned the crank, an' there on the bank they squatted like bumps on a log.

For acres around there wasn't a sound, not even the howl of a dog.

When out of the horn there sudden was born such a marvellous elegant tone;

An' then like a spell on that auddyence fell the voice of its first grammyfone.

"*Bad medicine!*" cried Old Tom, the One-eyed, an' made for to jump in the lake;

But no one gave heed to his little stampede, so he guessed he had made a mistake.

Then Roll-in-the-Mud, a chief of the blood, observed in choice Chippewayan:

"You've brought us canned beef, an' it's now my belief that this here's a case of '*canned man*.'"

Well, though I'm not strong on the Dago in song, that sure got me goin' for fair.

There was Crusoe an' Scotty, an' Ma'am Shoeman Hank. an' Melber an' Bonchy was there.

'Twas silver an' gold, an' sweetness untold to hear all them big guineys sing;

An' thick all around an' inhalin' the sound, them Indians formed in a ring.

So solemn they sat, an' they smoked an' they spat, but their eyes sort o' glistened an' shone;

Yet niver a word of approvin' occurred till that guy Harry Lauder came on.

Then hunter of moose, an' squaw an' papoose jest laughed till their stummicks was sore;

Six times Eddie set back that record an' yet they hollered an' hollered for more.

I'll never forget that frame-up, you bet; them caverns of sunset agleam;

Them still peaks aglow, them shadders below, an' the lake like a petrified dream;

The teepees that stood by the edge of the wood; the evenin' star blinkin' alone;

The peace an' the rest, an' final an' best, the music of Ed's grammyfone.

Then sudden an' clear there rang on my ear a song mighty simple an' old;

Heart-hungry an' high it thrilled to the sky, all about "silver threads in the gold."

'Twas tender to tears, an' it brung back the years, the mem'ries that hallow an' yearn;

'Twas home-love an' joy, 'twas the thought of my boy . . . an' right there I vowed I'd return.

Big Four-finger Jack was right at my back, an' I saw with a kind o' surprise,

He gazed at the lake with a heartful of ache, an' the tears irrigated his eyes.

An' sez he: "Cuss me, pard! but that there hits me hard; I've a mother does nuthin' but wait.

"She's turned eighty-three, an' she's only got me, an' I'm scared it'll soon be too late."

On Fond-du-lac's shore I'm hearin' once more that blessed old grammyfone play.

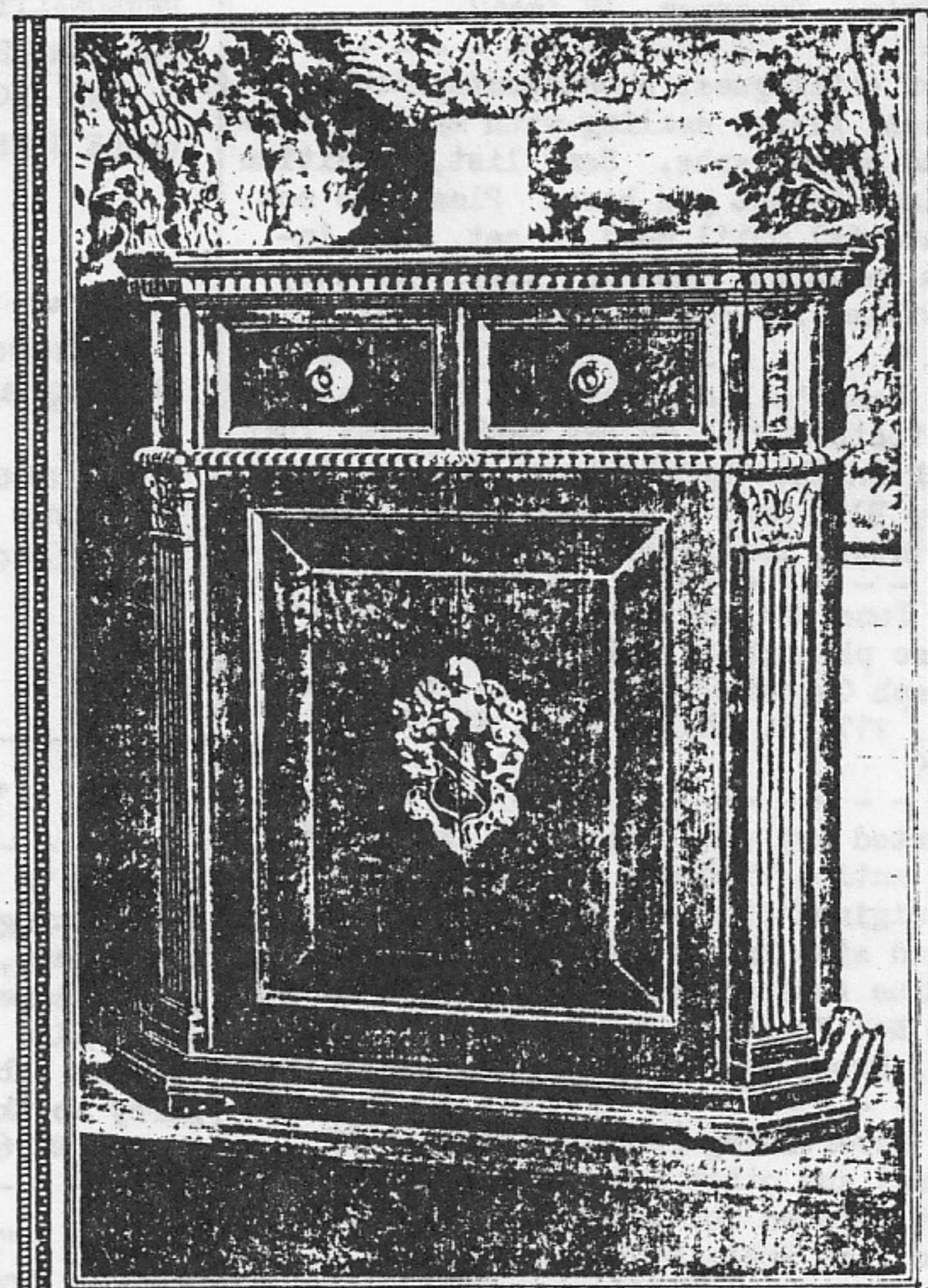
The summer's all gone, an' I'm still livin' on in the same old haphazardous way.

Oh, I cut out the booze, an' with muscles an' thews I corralled all the coin to go back;

But it wasn't to be: he'd a mother, you see, so I—*slipped it to Four-finger Jack*.

— Robert Service, circa 1913
(courtesy of Jack Pfeifer)

In our review of George Frow's book on the Edison Disc Phonographs in issue 45, it was mentioned that the wrong machine was used to illustrate the C-1 combination model in credenza cabinet. At the suggestion of one of our readers, Frank F. Davis, we obtained a photograph of the correct model. This was sent to us by the Edison National Historic Site at West Orange, and comes from the pages of an original Edison brochure.



Model C-1. Radio and Electric Phonograph.
An exact reproduction of an Italian Credenza, handsomely carved from solid walnut, with rich polychrome motifs. Built-in record containers. Special super-power amplifier using two "250" tubes and two Dynamic Speakers. This model is the acme of sound reproduction.

Size 48¾" x 43" x 20"

List Price, including two Dynamic Speakers,
less tubes: \$1,100.

wanted

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, Deluxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Ten- and Twelve-inch storage albums, especially twelve-inch. Also, large Victor horn - bigger than 22 x 22. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130.

WANTED: Capitol LP SP8365 "The House of the Lord", Roger Wagner Chorale--new or excellent condition. Malvern, 223 Grimsby, Buffalo, NY 14223

U. S. Everlasting and Lakeside cylinders. Any title, any quantity. Also Blue Amberol numbers above 4500. Ron Kramer, 131 North Shore Drive, Syracuse, IN 46567.

Cash for catalogues, supplements, books, magazines, flyers dealing with musical artists and phonographs. Send list, condition and price of what you have. Please do not send material until deal is set. All inquiries answered. Dennis Tichy, Box 242, Murrysburg, PA 15668. 412-325-1131.

Wanted: Roane's Pennsylvanians 78's, especially Victor 22922 or HMV B-4906 "Put That Sun Back in the Sky"/"Between the Devil and the Deep Blue Sea." William Picher, 10110 Angora Drive, Cheltenham, MD 20623

Wanted: Tone arm and reproducer for a cast iron disc phonograph made by the Universal Phonograph Co. of Chicago, Ill. Phillip Drexler, 1175 E. Ripley Ave., St. Paul, MN 55109

Gold plated key escutcheon for lid of VV-XVII or entire Victrola for parts. VV-XVIII original finish. Upright Berliner crank and side bracket that hold reproducer. Blue Amberol cyl. 3756, Thomas Edison "Let Us Not Forget" - Joe Terranova, 343 101 St., Brooklyn, NY 11209. 212-836-9419

Wanted: Advertising records (especially cylinders) and other unusual records that were not offered for general public sale. Write to: Art Koch, 6172 Devon Drive, Columbia, Maryland 21044

Copy of Brian Rust's AMERICAN RECORD LABEL BOOK in Good condition. Send Price. Neil Maken, P. O. Box 6773, Huntington Beach, CA 92615 - (714) 963-2474.

Wanted: 10" 78's on "Dance-Tone" label, especially those of Phil Reed and Frank Picher (organ/piano). William Picher, 10110 Angora Dr., Cheltenham, MD 20623.

Wanted: Unrestored External Horn Victor Phonographs. Also, incomplete machines and junkers and related parts. Will buy or have cylinders, parts and other items to trade. Harvey Jackelow, 1174 E. 68th St., Brooklyn, N.Y. 11236

ITEMS FOR SALE OR-TRADE

DIAMOND DISC STYLUS ON SHANK - OLD STOCK. VICTOR REPRODUCERS - EXHIBITION & No. 2. EDISON D.D. REPRODUCERS - NICKEL AND GOLD. VICTOR RIGID TONE ARM. A NICE REPRO. CAN MAKE ON & OFF SPEED CONTROL UNITS FOR SOME OUTSIDE HORN COLUMBIA AND COLUMBIA RELATED UNITS.

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BUSY BEE CYLINDERS IN ORIGINAL BOXES AND LIDS.
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COMPLETE SET B.A. SPECIALS - ALL MINT - MUST GO AS A SET

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UNCLE JOSH BLUE AMBEROLS:-
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Antique Phonographs		Antique Telephones
Cylinder and Disc Records		Wall and Candlestick

LEO HIRTZ
Box 6-R.#1
Bernard, Iowa 52032
Phone (319) 879-3107

wanted

Wanted: 78 RPM Records and Sheet Music by Ruth Etting on any and all labels: Columbia, Decca, Rex, Brunswick, Melotone, etc. I have some duplicates I can trade. I would also like to find different titles on various labels on "Lindbergh." Thank you. Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105

WANTED: "The Talking Machine World" or similar Trade Publications, pre-W.W.I. Please state approximate size, number of pages, condition, and asking price in your reply. Leigh Martinet, 212 Woodlawn Road, Baltimore, Maryland 21210 (301-467-3498)

Pre-1930 political speeches, especially President Harding, on Victor, Pathe, Nation's Forum. Will Rogers, Edgar Guest. Also unrestored outside horn phonos. Send description, condition, price. N. Maken, P. O. Box 6773, Huntington Beach, CA 92615

Berliner and 7" Zonophone Records wanted. Will buy or trade. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503

for sale

FOR SALE: Columbia B, \$185 plus shipping. No horn. Send SASE for list of Diamond Disc operatics and Victor Meritages. John Baldwin, 2597 Hampshire, Cleveland, Ohio 44106.

Nipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

Record Auctions - 78 RPM only 1900-1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783

Cylinder phonograph records, 2 and 4 minute. Send two stamps for priced lists. Large stock on hand. Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567.

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Antique Edison Cylinder Phonograph Records, 1900-1929 re-recorded on tape from original. Sample Cassette, lists, \$3.00. Mendershausen, Box 215005, Sacramento, CA 95821

Pre-1930 Discs - light music, classical, and Edisons. Send for lists, stamp please. N. Maken, P. O. Box 6773, Huntington Beach, CA 92615.

59 Blue Amberol cyl. all playable \$90.00.
29 2-minute Edison cyl. all playable \$60.00.
Joe Terranova, 343 101 Street, Brooklyn, NY 11209. 212-836-9419

For Sale: Columbia Grand 5" cylinder #14014 "Uncle Josh at a Baptizing". In original box with lid. \$75.00 or will trade for phonograph parts or literature. Phillip Drexler, 1175 E. Ripley Ave., St. Paul, MN 55109

Phonograph Dancing Dolls. Quality Reproductions now available: Ragtime Rastus - exciting new Banjo Billy - and now (for the first time ever) Shamandy. LSASE for free brochure. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711 (904) 394-3971

miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathe, Okeh, amny others, disc & cylinder. 1890's-1960's. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910 301-588-1152

I have 3 cylinders I'd like shaved. Also interested in borrowing 4 minute recorder. Write for information. Gary W. Mattscheck, 108 Montrose Ave., Owego, NY 13827

SHEET MUSIC. Buy - Sell - Swap. Huge Archive! Lists available. S.A.S.E. for details. McCall, Fifty Grove St., New York City, NY 10014

78 RPM RECORDS WANTED!

L. R. DOCKS

P.O. Box 32924 San Antonio, TX 78216

Please describe any of the following 78rpm records you have for sale or trade. Also welcome are lists/offerings of jazz, dance band, blues, hillbilly, etc. 78s other than those specifically listed.

- IRVING AARONSON - Columbia 2946-D, 3043-D, Vocalion 2525
- ARCADIAN SERENADERS - Okiah 40272, 40440, 40503, 40517, 40538
- ARCADIA PEACOCK ORCH. - Okiah (some)
- GUS ARNHEIM ORCH. - Brunswick 7919, 7922
- PAUL ASH ORCH. - Columbia 1066-D, 1616-D
- FRANK AUBURN ORCH. - Harmony 1138-H, 1248-H, and others
- SMITH BALLEW - Okiah 41384
- PHIL BAXTER ORCH. - Okiah 40522, 40637, Victor V-40160, V-40204
- TED BROWNAGLE ORCH. - Victor 20262
- BROWNLEE'S ORCH. OF NEW ORLEANS - Okiah 40337
- MERRITT BRUNIES & FRIARS INN ORCH. - Okiah
- BUFFALODIANS - Columbia 723-D
- CHICK BULLOCK - Banner 32252, 32294, 32399, 32973, 33050; Conqueror 7872, 7900, 7959, 8015, 8106, 8290; Perfect 15506, 15633, 15641, 15678, 15733, 15929; Romeo 1543, 1809, 1941, 2137, 2268 and others
- BILL CARLSEN ORCH. - Broadway, Paramount
- ROY CARLSEN ORCH. (various)
- ROY CARROLL ORCH. (various)
- CASTLE FIRMS ENTERTAINERS/SERENADERS (various)
- CHUBB-STEINBERG ORCH. OF CINCINNATI - Okiah
- JIMMIE DAVIS - Victor, Bluebird (various)
- DIXIE JAZZ BAND - Oriole 1046, 1275, 1287, 1313, 1481, 1515, 1582, 1612, 1663, 1690, 1728, 1730, 1768 (and others)
- DORSEY BROTHERS ORCH. - Columbia 2581-D
- DUBIN'S DANDIES - various on Banner, Oriole, etc.
- FREDERICK ELIZALDE ORCH. - Hollywood
- OWEN FALLON'S ORCH. - Sunset 1135
- JERRY FENWYCK'S ORCH. - some on Clarion, Harmony, Velvet Tone.
- ARTHUR FIELDS - Edison 14075
- FENZEL'S ARCADIA ORCH. OF DETROIT - Okiah 40168, 40161, 40298, 40301, 40304
- FOOR-ROBINSON CAROLINA CLUB ORCH. - Okiah 40466
- LOUIS FORBSTEIN'S ROYAL SYNCOPATORS - Okiah
- FRANKIE & JOHNNIE ORCH. - Bluebird
- ALBERT GALE ORCH. - Vocalion 03514
- JAN GABER ORCH. - Victor 20322, English Columbia 4912, Australian Regal G-20243
- JACK GARDNER'S ORCH. - Okiah 40265, 40339, 40495, 40501, 40518, 40555, 40572
- EMERSON GILL'S ORCH. - Okiah 40065, 40066, 40313, 40315, 40369, 40577, 40590, 40594, 40615
- LOU GOLD ORCH. - Perfect 14906, 14907, 14914, 14932, 14933, 14942
- ROSS GORMAN'S ORCH. - Gennett 6132, Harmony 403-H
- BOB GREEN'S ORCH. - Oriole 1398
- JIMMIE GUNN'S ORCH. - Bluebird 6500
- MICKEY GUY'S ORCH. - Okiah 40462, 40588
- FRED HALL'S SUGAR BABIES - Okiah
- MAL HALLETT'S ORCH. - Edison 14080
- HARRIS BROTHERS TEXANS
- JOE HAYMES' ORCH. - Columbia 2781-D, 2784-D, and various on other labels.
- FLETCHER HENDERSON - Vocalion 15204, Victor 22960
- TAL HENRY & HIS NORTH CAROLINIANS - Victor V-40034, V-40035, V-40133
- HIGH STEPPERS - some on Crown
- HILL TOP INN ORCH. - Champion 15031, 15203
- HOLLYWOOD DANCE ORCH. - Banner 0539, 6544; Oriole 1854, 1883
- HOTTENTOTS - Vocalion 15161
- PAUL HOWARD'S QUALITY SERENADERS - Victor 22660
- IPANA TROUBADOURS - Columbia 2117-D

- JIMMY JOY'S (BAKER/ST. ANTHONY HOTEL) ORCH. - Golden 1858, 1865; Okiah 40251, 40329, 40381, 40388, 40420, 40494, 40504, 40539, 40627; Brunswick 3960, 4640
- ART KAHN'S ORCH. - Columbia 624-D, 769-D, and some on Banner, Romeo, etc.
- ROGER WOLFE KAHN'S ORCH. - Columbia 2722-D, 2726-I
- GENE KARDOS (GENE'S MERRYMAKERS) - various
- LLOYD KEATING'S ORCH. - Harmony 1274-H & others
- KIRBY'S KINGS OF JAZZ - Bell
- CHESTER LEIGHTON'S SOPHOMORES - various
- LEVEE SYNCOPATORS - Grey Gull 1836, Radiex 1836
- PHILIP LEWIS' ORCH. - English Decca F-1500, F-1600 etc.
- TED LEWIS & HIS BAND - Columbia 2775-D, 2786-D, 2807-D, and possibly other higher number Columbia issues.
- LOCKE BROTHERS' RHYTHM ORCH. - Bluebird
- GUY LOMBARDO & HIS ROYAL CANADIANS - Gennett 5416, 5417
- ERNEST LOOMIS' ORCH. - Victor 20755
- VINCENT LOPEZ & HIS ORCH. - Okiah 40552, 40586; Banner 0558, 0557, 0569; Cameo 0157, 0158, 0169.
- LOUISIANA RHYTHM KINGS - Vocalion 15657, 15716, 15729, 15779, and others on Vocalion
- JIMMY LUVERTE'S ORCH. - Vocalion 03519, 03602
- ABE LYMAN & HIS ORCH. - Brunswick 4924
- GLEN LYTE'S ORCH. - Broadway 1459, 1475
- MARKELS ORCH. - Okiah 40625, 40686
- NORRIDGE MAYHAMS ORCH. - Vocalion, etc.
- RANDOLPH McCURTAIN'S COLLEGE RAMBLERS - Okiah
- McKINNEY'S COTTON PICKERS - Victor 22640, 22932, V-38142
- McLAUGHLIN'S MELODIANS - Pathe, Perfect
- MISSOURI JAZZ BAND - Banner 0508, Domino 4497, Perfect 15283, Regal 8942
- JELLY ROLL MORTON & HIS ORCH./RED HOT PEPPERS - Victor 23307, 23321, 23402, 23429
- BENNIE MOTEN'S KANSAS CITY ORCH. - Victor 22660, 23429
- VICK MYERS ATLANTA MELODY ARTISTS - Okiah
- NEW ORLEANS PEPSTERS - Van Dyke & related labels
- NEWPORT SYNCOPATORS - Van Dyke & related labels
- ORESTE & HIS QUEENSLAND ORCH. - Edison 51988
- ORIGINAL INDIANA FIVE - Bell, Emerson, Perfect
- ORIGINAL MEMPHIS FIVE - Vocalion 15712, 15761, 15805, 15810
- HAROLD ORTLI'S OHIO STATE COLLEGIANS - Okiah 40332
- PALLEDO ORCH. OF ST. LOUIS - Okiah 40521
- JACK PETTIS & HIS PETS - Vocalion 15703, 15761
- BEN POLLACK & HIS CALIFORNIANS - Victor 20461
- BOB POPE'S ORCH. - Bluebird, etc.
- FRANKIE QUARTELL & HIS MELODY BOYS - Okiah
- ICE RAGON & HIS ORCH. - Vocalion 03547, 03513
- THE RHYTHM MANIACS - English Decca F-1500 et seq.
- WILLARD ROBISON'S ORCH. - Pathe 36785, 36796; Perfect 14966, 14977
- GENE RODEMICH'S ORCH. - Brunswick 2025, 2026
- MACK ROGERS & HIS GUNTER HOTEL ORCH. - Bluebird
- ADRIAN SCHUBERT'S (SALON) ORCH. - various
- ARTHUR SCHUTT & HIS ORCH. - Okiah 41400
- SCRANTON SIRENS - Okiah 40297, 40329
- SEMINOLE SYNCOPATORS - Okiah 40228
- SEVEN BLUE BABIES - Edison 14047, 14081
- SIGLER'S BIRMINGHAM MERRYMAKERS - Okiah 40280, 40310
- SIX BLACK DIAMONDS - Banner 6382
- MARVIN SMOLEV & HIS SYNCOPATORS - Grey Gull, Radiex
- BUD SPAIGHT'S HARMONY KINGS - Broadway 1389
- SAMMY STEWART'S ORCH. - Vocalion 15724
- THREE-FIFTEEN & HIS SQUARES - Vocalion 03515, 03561
- SOPHIE TUCKER - Okiah 40068, 40129
- AL TURK'S (PRINCESS) ORCH. - Okiah, Olympic
- VARSITY EIGHT - Cameo 870, 8141, Perfect 15473
- JACK WHITNEY'S ORCH. - Harmony, Clarion, Velvet Tone (various)
- YANKEE SIX - Okiah 40335, 40348
- YANKEE TEN DANCE ORCH. - Oriole 684

LABELS WANTED:
10" 78 rpm Phonograph Records:
Conqueror
Electradisk
Gennett (Electrobeam Series)
Herwin
Montgomery Ward
Paramount
Q.R.S.
Superior
Supertone
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THESE ARE
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OF OUR WANTS
Broadway 5000 & 8000 Series
Brunswick 300-600 & 7000-7200 Series
Champion 45000, 50000 & 16000 Series
Columbia 15400-15800 & 14200-14700 Series; also Columbia Blue Wax Records
Okiah 45000 & 8000 Series
Victor 23000 & 38000 Series
Vocalion (Black & White label) 1000 5000, & 02000 Series

ANYTHING on the following labels is wanted:

- BLACK PATTI
- BLU-DISC
- CHAPPELL & STINETTE
- FLEKO
- MERITT
- NEW FLEKO
- ODEON (U.S. issue)
- RIALTO
- SUNRISE
- SUNSHINE
- UP-TO-DATE



(All are 1920s-early 1930s labels)
Since these are wanted to photograph labels for future edition of "American Premium Record Guide," records may be musically & uninteresting or even broken/unplayable--just so labels are clean.

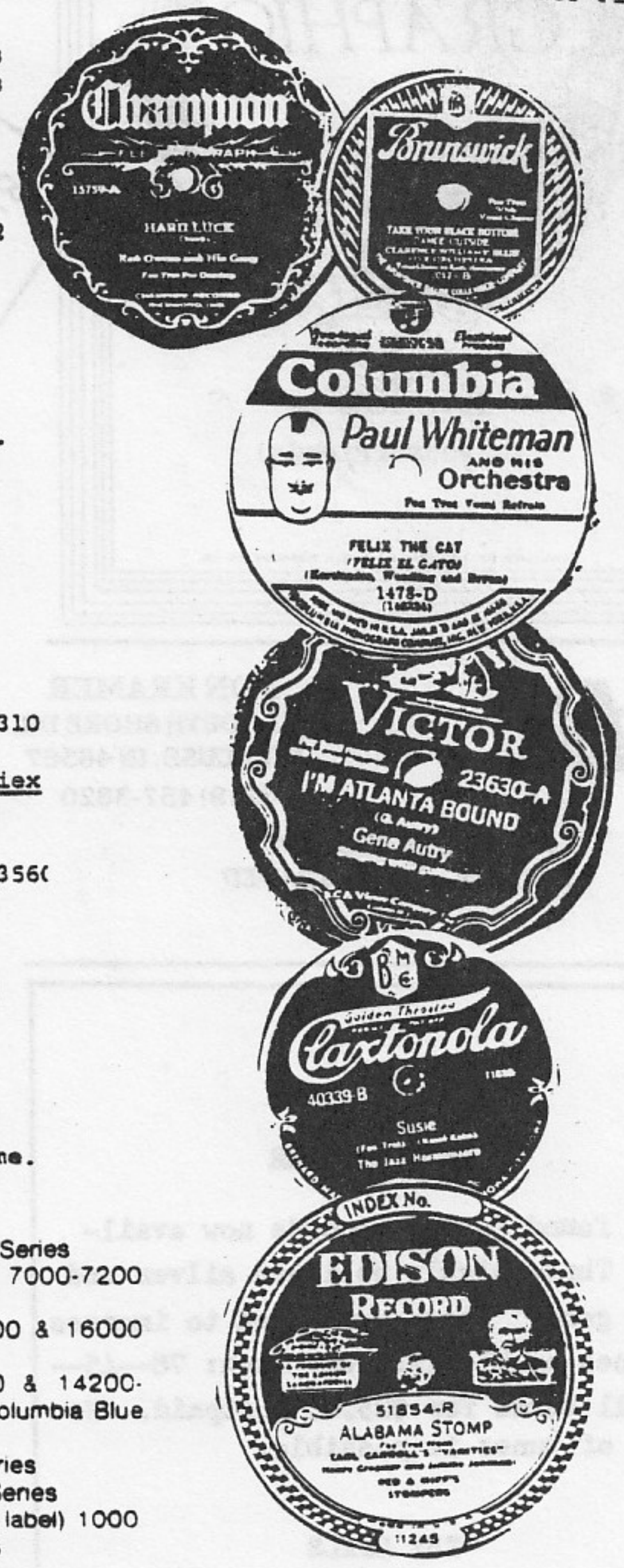
Dance band/jazz records on the following labels:

- Columbia (green label) for Mexican and South American distribution. These have "-X" suffix to record numbers, and are written in Spanish. "Trovadores Ipana" = Ipana Troubadours, for example.
- Clarion "Double Track" and "longer Playing!" records (11000-C, 11500-C series), and counterparts on Columbia, Harmony, and Velvet Tone.

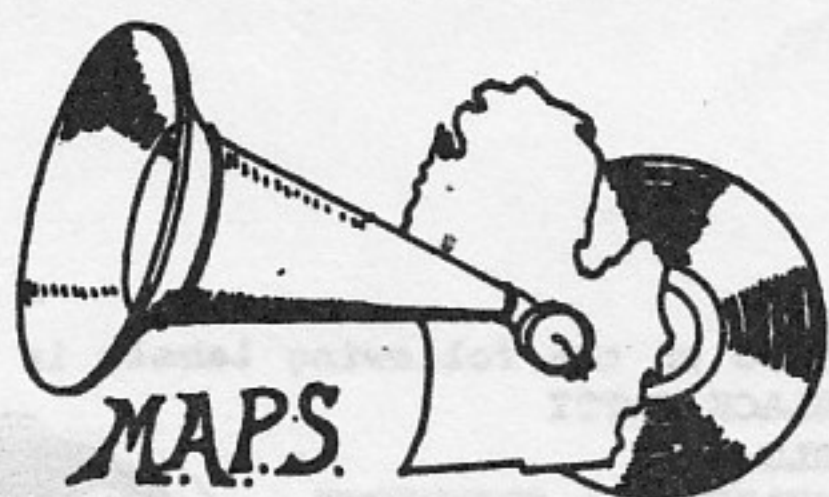
- Odeon (American series, with "ONY-" prefixes)
- Parlophone (American series, with "PNY-" prefixes)
- Duophone (English)

Collections Bought

ALSO WILL BUY
ENTIRE COLLECTIONS IF HEAVY IN GOOD JAZZ AND DANCE OF 1920s-early 1930s AND NOT PICKED OVER.



L. R. DOCKS, P.O. Box 32924, San Antonio, Texas 78216, U.S.A.

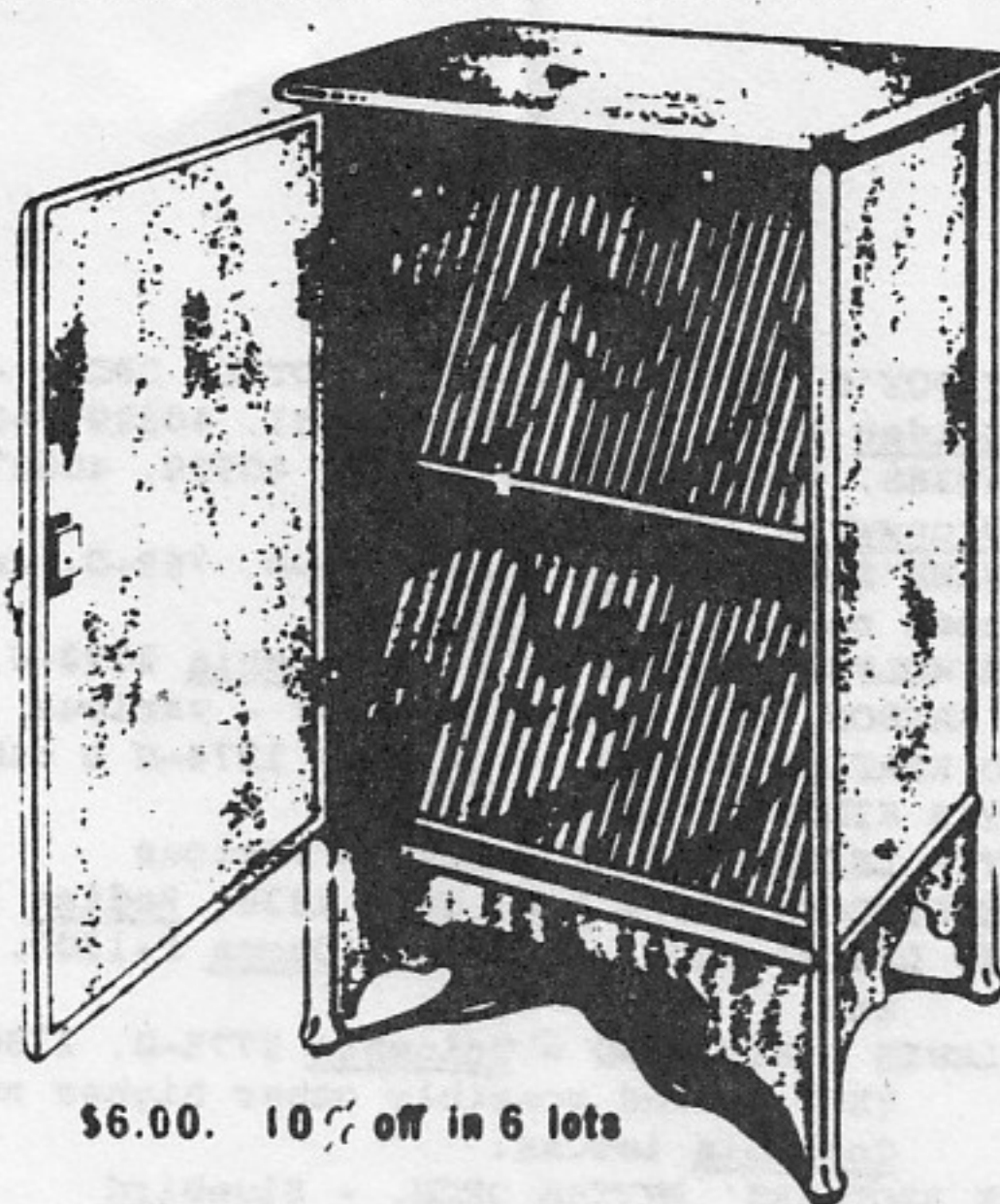


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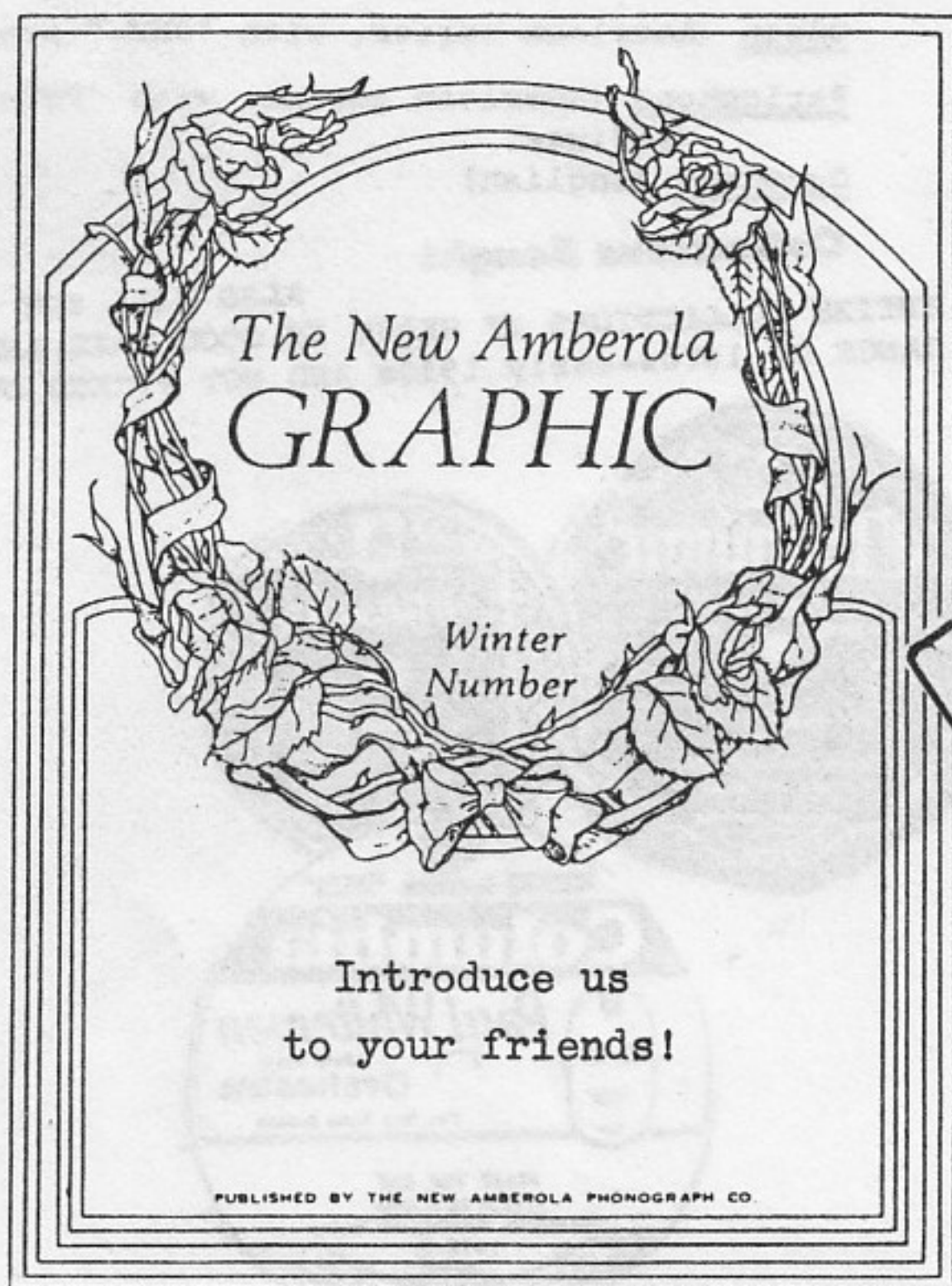
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Advertising Items(Phonograph) For Sale.

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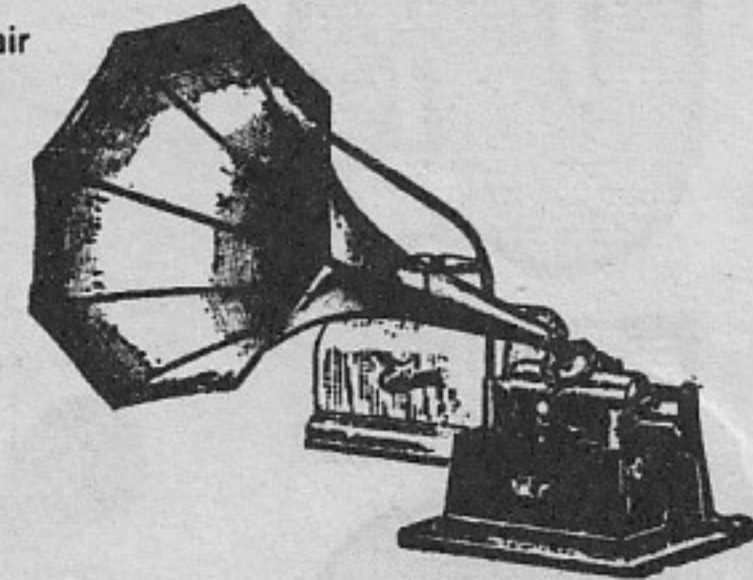
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Edison Blue Amberol Recordings Volume II is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

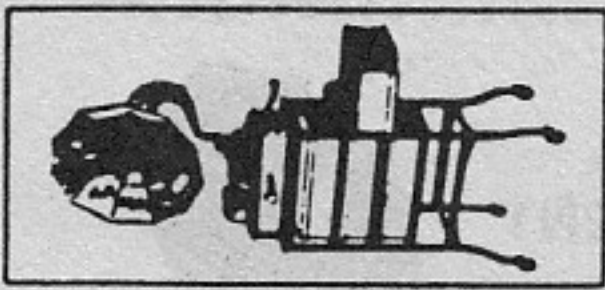
An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$80.00 per two volume set.)



Wendell Moore

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"Highlights" of E.P.M. Vol. VIII, 1910

No. 1	January.	Record list—March Photo of Marie Dressler Columbia 2nd—Victor 3rd behind Edison IA still in short supply Model L reproducer first on Amberola 1A
No. 2	February.	Record list—April Mr. Edison winters in Florida Sara Bernhardt records coming
No. 3	March.	Record list—May A false rumor nailed "Special Hit" records introduced Sophie Tucker, new talent
No. 4	April.	Record list—June Model L replaced by Model M Combination attachment sale, A - K records Amberola testimonials
No. 5	May.	Record list—July A South Pole record "Casey Jones" a predicted hit Photo of Wanamaker's showroom A trip to South America
No. 6	June.	Record list—August About Triumph attachments New Grand Opera talent—Jorn and Polese
No. 7	July.	Record list—September Premium Records D-1 - D-24 Phonograph description chart Parts prices New York City photo—Edison sign
No. 8	August.	Record list—October Wooden horn introduced Model M reproducer replaces the Model L Music Master Horn—an Edison product
No. 9	September.	Record list—November Amberola in wild mining country New Model O reproducer on Triumphs and Idolias Model C reproducer replaces Model A
No. 10	October.	Record list—December Pictures of four artists Model O reproducer for Balmoral and Alva Phonographs
No. 11	November.	Record list—January Artist photos Edison stock list Change in Idolia Phonograph finish to maroon enamel Music Master Horn a big hit
No. 12	December.	Record list—February First two color E.P.M. Recording horns discontinued New Amberola cabinet featured

EPM Volume VIII, 1910 is priced at \$18.95 postpaid. The latest volume is but one in a series of reprints reaching back to 1902. Each volume gives today's collector a first-person look at what it was like to be an Edison dealer. Great new announcements have been made in No. 8 about advancements that took place during 1910. For example; Full information on-----
The 24 Special Amberol records, all 4 styles of Amberola 1A cabinets pictured, the new wood Cygnet horns, the Model C,H,K& O reproducers, all 12 1910 Phonogram fronts, an advanced look at the 1911 Opera and the 1st. two color page in the E.P.M. All these additions and the improvement of glossy paper have been made possible largely by much effort on the part of Ron Dethlefsen and the unselfish literature contributions by Allen Koenigsberg.
This new book is a must! May I send yours soon?

